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OCT 10 2002

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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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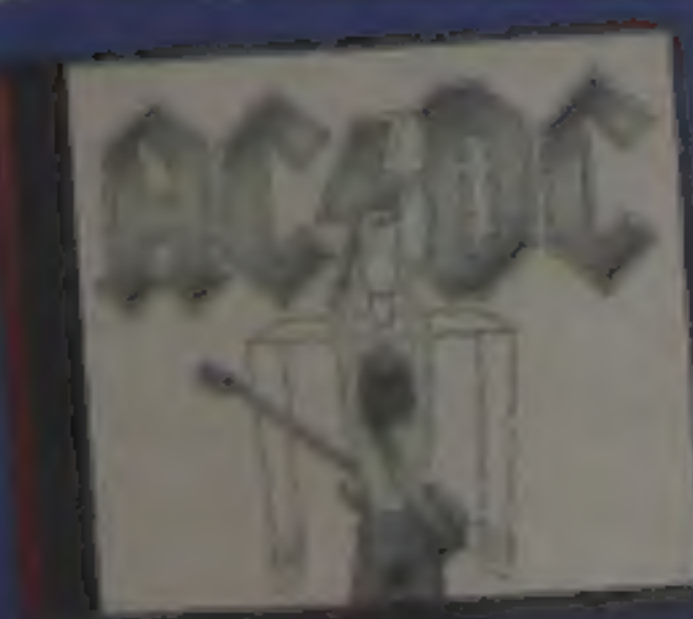
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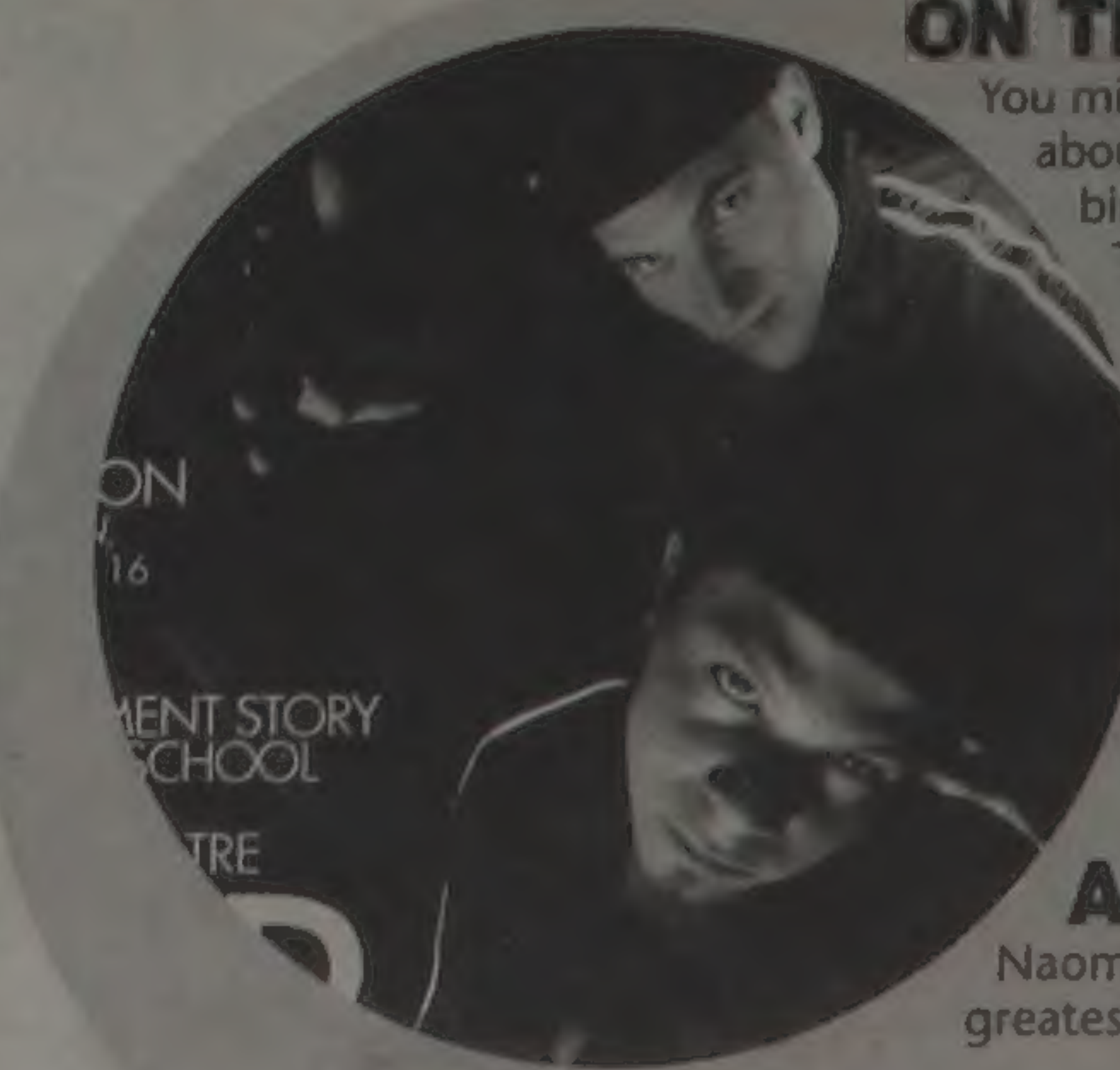
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You might be skeptical about the notion of combining rap and the Old Testament—after all, there aren't many words that rhyme with "Leviticus." But a Montreal theatre troupe's hip-hop version of the story of Job might make you a convert • 49

ALSO:

Naomi Klein, still logos' greatest enemy • 12

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8 Women: the divas, you say! • 40

yourVUE**The secret policemen's brawl**

Just before 11 p.m. on Sunday, October 6, I was sitting at my kitchen table studying (ironically) for my political science class. I had been hearing shouting outside for approximately 15 minutes. Concerned and annoyed, I went out to my balcony (which faces north) and tried to find the source of the noise. I looked outside and saw two men in the parking lot in front of Future Shop (at 109 St and 103 Ave) engaged in a struggle. One man (in a gray sweatsuit) had a shorter man in a headlock, standing up. The shorter man was struggling against the man in the gray sweatsuit, trying to break loose. I went inside to grab the phone to call the police.

When I returned to the balcony they were still yelling at each other but were now several metres apart. I

could see two cruisers parked one street over (at the Tim Hortons) so I called the non-emergency police line. As I reported the dispute, the cruisers began driving toward the two men and I hung up.

I used my camera with a 300mm zoom lens to see more clearly what was going on. Three officers approached the two men, one officer stood next to the shorter man and the other two approached the taller one in the gray. Soon after the police began talking to the men, someone punched the taller man in the face. The man's head snapped back and he stumbled a few steps. I don't believe the punch came from the shorter man due to the fact that the police did not react to this action. An officer handcuffed the smaller man and sat him down on the sidewalk. The three officers then surrounded the taller man and handcuffed him.

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The officers began punching the man repeatedly in the face. I couldn't believe what I was seeing. The man was then on his knees with his hands handcuffed behind his back as one officer was winding up and kicking the man in the lower back. Another officer in front of the man was kicking and kneeling him in the face. The man's screams and moans were far louder than the shouting had been. I felt sick. The man, who had not at any point fought back, then fell flat on his face on the pavement.

My partner called the non-emergency line again to report what we were witnessing. The person on the phone did not seem concerned and said if we wanted to file a complaint to call a sergeant and report what we saw. All three officers were now on top of the man and I could not see clearly what was happening. Then two backed off but one officer remained kneeling by the man and I could not see what the officer was doing but the man's screams continued. At one point the other man tried to get up and walk toward the man on the ground—an officer yelled at him to sit back down,

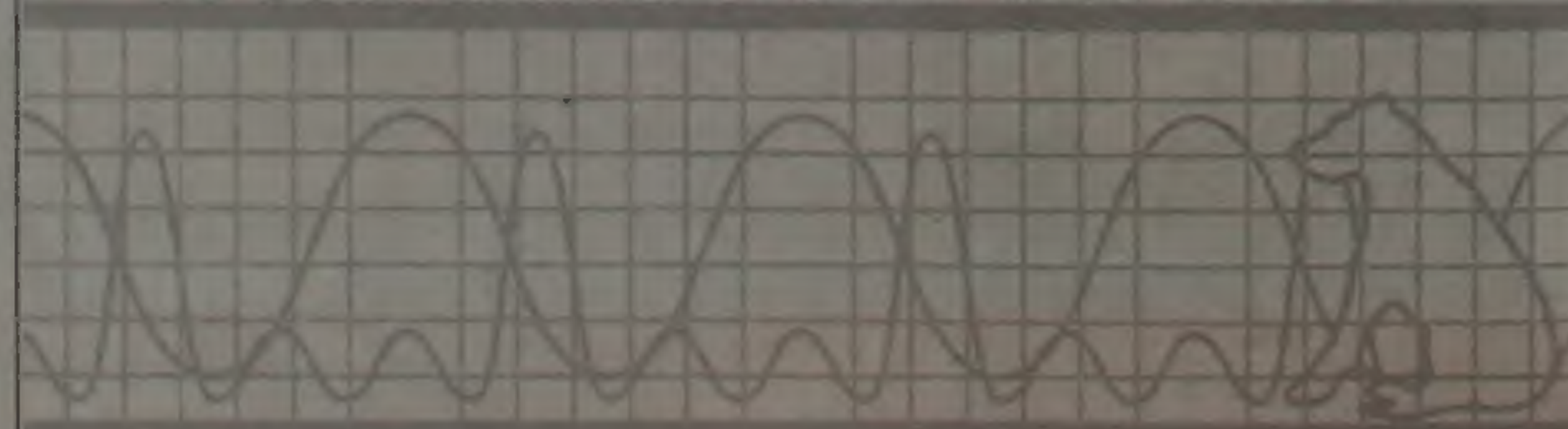
then threw him back into a seated position. A police van arrived and an officer stepped out. The four of them picked the man up and put him in the back of the van. They put the other man in the back of the police car and drove off.

We then went down to the parking lot to investigate the scene. There were markings on the pavement where the taller man had been pinned down and blood where his head had been. I am in the process of filing a formal complaint to the Edmonton City Police as I am disgusted by the use of excessive force by people who are supposed to be protecting us from crimes, not committing them. —ERIN SULLIVAN (VIA E-MAIL)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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Issue Number 364

October 10-16, 2002

available at over 1,400 locations

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Clark Distribution

Edmonton Sun verifies

24,000 copies printed

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday. Canada Post Canadian Publications Ltd. Sales Product Agreement No. 40022889

Win, lose or Shaw

Conference Centre workers prepare to keep striking through winter

BY KRIS MEEN

Striking workers at the Shaw Conference Centre started digging in for winter last week amidst a flurry of activity by union leaders, Economic Development Edmonton (EDE) and City Hall—even breaking out marshmallows to cook on their propane-powered space heaters after the first snow flurries of the year last Friday.

It's been more than five months since the Shaw strike began. While the United Food and Commercial Workers union (UFCW) pays strikers for hours logged on the picket line, that sum represents only a fraction of their regular pay. And, unlike EDE, which runs the Convention Centre, picketers don't have the advantage of having City Hall around to release \$1.9 million to cover expenses. Instead, they started preparing early.

"We knew in March 2002 that we weren't getting anywhere [in negotiations with EDE]," explains Dawn MacLean, a striking Shaw employee. "Myself, I encouraged other people to get ready, pay off the credit cards, don't buy new cars." Many employees already had other part-time jobs to depend on, she says, "because we're part-time [at the Conference Centre], and before the union came in, our wages were between six and eight dollars an hour."

Others on the picket line have been able to depend on their families and friends to get through. "Some of us are lucky because we have spouses that work full-time, so we have the luxury of being on the picket line full-time," says Donna, another picketer. But she adds that

most people on the line have had to go through some "belt-tightening."

One such person is Gabriel Motshegoa, who has had to move to a cheaper apartment. Motshegoa doesn't see it as a big deal. "We are adjusting, just like everybody else," he says. "When things get bad, you adjust. We can adjust." Not everyone is as nonchalant as Motshegoa, though. "It's been very tough," says Candice Knox, who was hired a year ago by EDE as a housekeeping supervisor. "It's been very emotional and very up and down. But I know what I'm doing out here is right." Knox has picked up extra picketing hours and housekeeping contracts on the side to help pay her bills.

Of course, again unlike EDE, striking workers have not had to hire extra security due to the strike, an additional cost that gobbled up over

half of EDE's windfall from City Hall. Just over \$1 million has gone

toward paying for extra security, with most of the rest going to cover legal fees, according to Edmonton City Councillor Dave Thiele.

Loogie nights

EDE spokesperson Kenn Bur defends the money spent on security, saying that the UFCW "has been rightfully stigmatized for acts of violence." He cites five picketers who have been brought up on charges, as well as videos taken by EDE security, which EDE sent to local media outlets last week. The videos focussed largely on the actions of one picketer who verbally abused drivers attempting to get to the Conference Centre as well as throwing loogies and lit cigarettes at them. The individual was removed from the picket line following the incidents.

UFCW union headquarters downplayed the videos, saying those few disruptive minutes was not representative of hundreds of hours of peaceful picketing. Christine McMeckan, a



UFCW local 401 representative, has questions about the context of the videos. Referring to one clip, she asks, "What happened to provoke that man in the video to act that way?" and notes that workers crossing the line sometimes provoke picketers. UFCW 401 representative Don Crisall wonders why the videos, which were filmed back in May and June, have only been released months after the incidents occurred.

And apparently the union isn't the only group to have downplayed the violence. In the text of a September 24 e-mail addressed to Crisall, Ian MacGillivray, the chair of ICE 2002, an event scheduled to take place at the Shaw, writes "We have been assured by our Conference Centre manager that ICE 2002 will run very smoothly and that your members have been respectful towards conference centre customers." The e-mail was a response to a request from Crisall to consider a change of location due to the strike.

One 11-year Conference Centre employee (who asked to remain nameless) has crossed the picket line and also experienced few problems. "There's been a very minimal amount of it," he says. "They don't yell at us, no. We go by, they say hi. It's not that bad."

Hey, EDE!

Events last week had leaders on both sides of the dispute seeing the end in sight—and both sides declaring imminent victory. EDE pointed

to the Alberta Labour Relations Board's decision last Friday to schedule a union decertification hearing for October 15. If the hearing goes favourably for EDE, Shaw employees will vote on whether to decertify the union, and Bur is confident that they will vote to do so.

For its part, City Council gave union organizers a boost when they decided to hire a labour law expert to look into the handling of the dispute by EDE. Council also passed counsellor Allan Bolstad's motion to send a letter to EDE asking them to voluntarily submit to binding arbitration, delaying a motion by counsellor Thiele to force them to do so until October 18.

Les Steel, president of the Alberta Federation of Labour, says that "while it would have been nice if Council had gone ahead and got the balls to say, 'You're gonna do what we tell you to do' instead of Mickey Mousing around," City Council was nevertheless "lining up their ducks" by getting a legal expert to say that EDE has acted wrongfully. UFCW 401 president Doug O'Halloran agreed, saying that Bur's sending videotapes of picketer "violence" to broadcasters was "a sign of a desperate person."

If union organizers are seeing the light at the end of the tunnel, however, striking workers can't quite seem to make it out. "I see the sun and that's about it," said Randy, another picketer late Friday morning. "Let's put it this way," added Donna. "We've ordered ski suits from a union down east. We're not expecting to be out of here anytime soon." ▽

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THE ART OF BUSINESS
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The Centre cannot hold

Although Economic Development Edmonton insists it's basically business as usual at the Shaw Conference Centre, unions are painting a different picture of the strike's economic impact. While many Shaw events have proceeded as planned during the labour dispute, several union gatherings have been moved (or will be moved) to alternative venues. And according to the Alberta Federation of Labour, they're taking millions of dollars in business with them.

Every year the Alberta Teachers' Association holds three major conventions in Edmonton, often at the Shaw. Together, according to the ATA, they bring more than 15,000 teachers and \$350,000 to \$400,000 in revenue to the Shaw—as well as generating an estimated \$2.7 million in spin-off revenue for downtown businesses like hotels and restaurants.

The United Nurses of Alberta, meanwhile, cancelled bookings to hold its next two annual general meetings and another 2003 meeting at the Shaw—pricetag \$38,000, plus an estimated \$515,000 in lost downtown revenue. The United Brotherhood of Carpenters was originally scheduled to celebrate its 100th anniversary gala at the Shaw. The \$150,000 event for 1,000 people has been moved to the U of A's Butterdome. The Shaw also had a shot at hosting the Communications, Energy and Paperworkers Union's national convention in the fall of 2004, but it—and a CEP regional conference—have been moved elsewhere.

"Today we are announcing the amount of money that the union movement is diverting away from the Shaw," AFL president Les Steel said when these totals were revealed last week, "but we just as easily could be talking about the millions of dollars that would go into the conference centre if a fair settlement was in place. It's just a matter of political will." —DAN RUBINSTEIN

your guide
to what's
really
going onVUE
NEWS

ENVIRONMENT

Snowmobilers, greens both
dislike Bighorn access plan

EDMONTON—The provincial government figures its new access plan for the Bighorn wilderness must be balanced because neither side is happy. But that logic doesn't appease environmentalists, who are upset because motorized vehicles will now be allowed into certain sections of the back-country area east of Jasper and Banff national parks.

"Twenty years ago the government consulted Albertans and created the Eastern Slopes Policy, which found a balance between competing resource demands," says Tamaini Snaith of the Alberta Wilderness Association. "The eastern slopes were zoned so that there was room for everyone: industrial activity, tourism, motorized recreation, non-motorized recreation and environmental and watershed protection. Now the government is undoing that balance by allowing motorized recreation in the areas that were originally zoned for protection. We are utterly disappointed."

The access plan, unveiled earlier this week, divides the 5,000-square-kilometre Bighorn territory into a half-dozen zones. Created in an attempt to settle a growing dispute between ATV/snowmobile enthusiasts and environmentalists, the policy gives government enforcement officers more options for ticketing and fining out-of-bounds ATV users, at the same time permitting ATVs in areas previously restricted due to wildlife and watershed concerns.

Self-proclaimed responsible ATVer Peter Schiermann told the *Edmonton Journal* that he's "disappointed with the lines on the map." Doug Ritchie, director of an area adventure camp called the Frontier Lodge, said the new rules are "a short-sighted response to the loud and well-funded ATV/snowmobile lobby, and it comes at the expense of our water, our wildlife and our non-motorized recreational opportunities." —DAN RUBINSTEIN

MUNICIPAL AFFAIRS

"Infrastructure gap"
plagues suburbs

EDMONTON—More than 40 suburban neighbourhoods have been built on the outskirts of the city in the last two decades, but unless Edmonton's community services department receives a significant funding injection, it will continue failing to provide adequate parks and recreational facilities in new districts.

The problem is called an "infrastructure gap," according to a report presented to a community services committee this week. That term basically means "don't hold your breath for a new park, pool, arena or soccer field for your kids if you've just moved into a brand-new



home near the edge of town." It also validates the Canada West Foundation's call for cities to deal with basic issues like housing and homelessness before looking at social spending, which could force the federal and provincial governments to finally start doing more for Canada's cash-strapped urban centres.

"One thing cities could do is start saying, 'You know, that's not our job,'" Loleen Berdahl, research director of the Calgary-based think tank, said to the *National Post* last week during a conference examining the future of western Canadian cities. "Federal and provincial governments are saying they care about cities. Prove it!" —DAN RUBINSTEIN

BUSINESS

McDonough calls for more
corporate accountability

TORONTO—Outgoing federal NDP leader Alexa McDonough is concerned there was no indication in last week's throne speech that the federal government would follow America's lead and introduce tough new restrictions on shady corporate accounting practices.

McDonough chose to make her comments on the lack of Canadian corporate accountability on Bay Street (Canada's financial centre), where she was joined by Ontario NDP leader Howard Hampton. Citing the many trust funds, retirement plans and families' savings lost in the crash of Nortel stocks, and the decimation of the markets by a series of book-fudging scandals, McDonough called for the feds to initiate legislation forcing corporations to be more accountable.

"In the Nortel meltdown, Enron bankruptcy and other examples of corporate greed, CEOs and their advisors profited like bandits while employees and shareholders lost their jobs, life savings and pensions," McDonough said. "These scandals feed widespread skepticism and mistrust that require a national action plan."

Because of the lack of confidence in

the markets, RRSP and pension-fund investment is down—which could, in turn, put greater strain on Canada's social programs when those who are backing out of retirement savings plans reach the age when they should have collected on their investments. The NDP feels it is vital that Canadians have legislation in place that will increase their confidence in the market.

"Someone who is concerned about their pensions or RRSP has even less protection than investors had in the scandal-plagued United States before they passed tough new rules," said Hampton. "By establishing a get-tough environment for shady corporate practices, our plan ensures that people's pensions and life savings are better protected." —STEVEN SANDOR

JUSTICE

Contractor dodges jail
over nephew's death

EDMONTON—It was a tragic death that could help make the province's construction industry safer. But contractor Blair Hallett isn't going to jail over the accident that killed his 14-year-old nephew, even though one of his first reactions to the teenager's deadly fall was to start covering up safety violations.

In the summer of 2002, Shane Stecyk fell through a skylight hole on the fifth-floor roof of his uncle's condo project on 83 Ave in Gameau. Hallett quickly called 911, but the system recorded him telling workers to erect a railing around the hole before safety inspectors arrived. Last week, judge Allan Wachowich gave Hallett a one-year conditional sentence to be served at home and ordered him to perform 150 hours of volunteer work, ruling that "his motivation [for the cover-up] may have been a self-serving effort to remain untamished" but adding that "this accused will continue to be punished for the rest of his life for his part in this tragedy every time he looks into his sister's eyes."

Hallett's company, Hy-Mark

Builders, has already been fined \$138,000 over the incident. They've also been given 10 other safety-related wrist-slaps by the province since 1995. Hallett is supposed to spend half of his volunteer talking to colleagues about the importance of safety, although the three-month prison sentence prosecutors were asking for may have sent a stronger message. —DAN RUBINSTEIN

SPACE

I am planet,
hear me Quaoar!

CALIFORNIA—According to a recent discovery at the Palomar Observatory in California, our solar system now has either one more or one fewer planet in it, depending on how you look at it.

The planet-sized object is circling the sun more than 1.5 billion kilometres beyond Pluto. Discovered by Michael Brown and Chadwick Trujillo back in June, Quaoar is just now starting to make news as the biggest find in the solar system since Pluto itself over 70 years ago.

The planet is roughly 1,280 kilometres across—about one-tenth the diameter of Earth and half the size of neighbouring Pluto—and makes a full orbit around the Sun every 288 years. It has been dubbed Quaoar by its discoverers, a reference to a creation myth of the U.S.'s indigenous Tongva people, but the name won't be official until a vote by the International Astronomical Union in a few months. Until then, the object has the very catchy and easy-to-remember designation of 2002 LM60.

Even though it's being called a planet by some, others say that it's just a big rock, and the discovery of Quaoar beyond Pluto is just another reason why we shouldn't consider Pluto to be a planet either. According to Michael Brown in a recent interview with BBC News, "It's pretty clear, if we discovered Pluto today, knowing what we know... we wouldn't even consider it a planet." —CHRIS BOUTET

VUEpoint

By DAN RUBINSTEIN

Swann's way

When *Hockey Night in Canada* host Ron MacLean lost his job, thousands of outraged Canadians called and e-mailed the CBC, and faster than a Vue column could be printed and distributed—the drawback of writing for a weekly—MacLean was rehired. Palliser Health Authority medical officer of health Dr. David Swann gets fired after speaking out in support of the Kyoto accord, hundreds of angry Albertans voice their concern over this apparent muzzling of dissent, and the Palliser Health Authority in southeastern Alberta holds an emergency meeting to discuss the Swann saga.

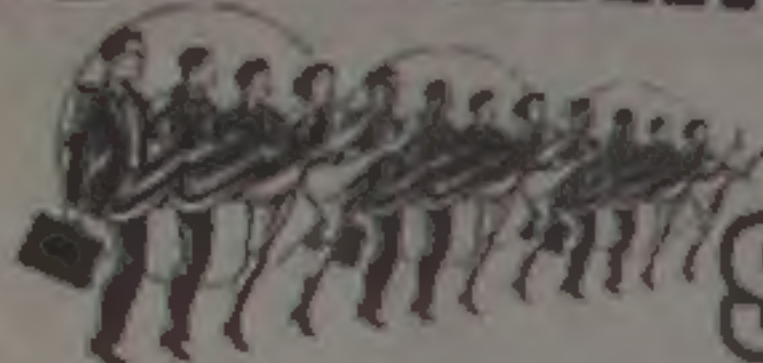
If Albertans responded with the same vehemence they displayed while reacting to MacLean's predicament, Swann likely would have been offered his job back within hours, not days. (And it's still unclear how all this will be resolved. After its Tuesday meeting, the health authority told Swann he was fired because of communication issues, not his Kyoto stance, and he was scheduled to meet with them Wednesday night to discuss mending fences.)

But my money says he'll be offered his old job back. After all, the provincial government is shrewd enough to know that when a cabinet minister is accused of throwing his weight around in his own riding, the "optics" are bad. (In other words, even if Environment Minister Lorne Taylor didn't tell the health authority to fire Swann, his phone call was clearly a pressure tactic, just as Swann's sacking serves as a warning to other public officials not to contradict the party line.) Damage control within the Tory power structure has been so dramatic, in fact, that even Ralph Klein spewed a strong, contradictory platitude about the importance of free speech, saying, "All the medical officers of health can speak out in favour of the [Kyoto] accord. I think this is especially the case with public health officials who are paid to speak on public health issues without fear of reprisal."

Of course, it's actions that matter, not words. Klein can advocate free expression all he wants, but as outside eyes look at Alberta increasingly isolating itself as an anti-Kyoto jurisdiction—not to mention clumsy tactics like the muzzling of Swann—whatever credibility our government once had will diminish. Sure, we live in a province where the premier can gain popularity after drunkenly berating homeless men to get jobs, but that sort of brutish behaviour doesn't go over well east of Lloydminster or west of the Rockies. George W. Bush's intellectual deficiencies might not be a huge problem south of the border, but most Canadians—even Albertans—are savvy enough to know when one of their governments is acting oafishly. ☺

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you found in the woods?

QUIZ:

Just How Weird
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- keep quiet
- avoid contact
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school bathroom
- more!

**OUR EXPERTS
TELL YOU
WHY YOU'RE
DOOMED TO
A LIFE OF
FAILURE!**

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CHECKLIST

Keep track of which of your
body parts are freakishly big,
and which are freakishly small

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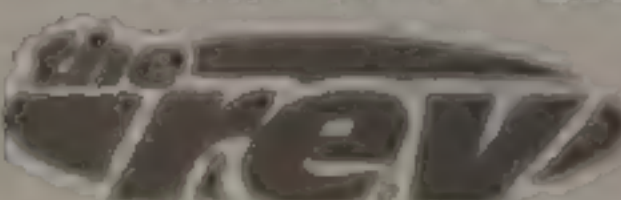
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The past few years have seen interest in home theatre equipment explode, yet shopping for the right system for your needs and budget can be an overwhelming task. Not so at Universal Karaoke and Audio. From entry-level audio systems to high-end equipment, this place offers everything from familiar brands like PS Audio, Yamaha, Onkyo, Jamo, Analysis-Plus, Panasonic to the latest names in the high-end audio world. As an added bonus, the staff are knowledgeable and take pride in helping customers walk away satisfied. For high-end audio and home-theatre applications, customers are treated with a perfect opportunity to try out the system's sound and vision in a room of virtually perfect dimensions and acoustic treatments. The room can account for some 40% of the system's eventual sound quality.

"We have everything here from complete home theatre packages from \$699 to top end 2-channel audio equipment for the consumer interested in gaining that perfect sound," Mak says. "And we have trained people who can answer any questions our customer may have."

Universal Karaoke and Audio has been a fixture in Edmonton for the past 12 years. With one location situated in the Chinatown district, Universal Group recently opened a new location at 14225 Stony Plain Road. Priding themselves on offering the best customer service in the business, and in achieving the objective of customer focus, universal team expend a great deal of energy listening to what customers want and trying to meet those needs.

To meet the demands of customers looking for high quality, outstandingly priced speakers and electronics, the group at Universal has work closely with world class manufacturers set out to create an audio system like no other. Years of effort have resulted in the development of the UNIKO brand of products of superb values in combining state of the art technology and unbeatable workmanship, UNIKO Ribbon speakers and electronics are that perfect combination of sound and beauty.

"These speakers and electronics offer way better than competitive value and performance. As the industry and technology change, we also have to change and improve. The new UNIKO Ribbon speakers and electronics are a result of this and meet the demands of our customers," explains Dr. Ephren Cheng, audio technical advisor.

"We listen to what people want and try to deliver it. Many people have questions and need an opportunity to ask them. We are here to answer them," Sanny Mak, general manager & VP Marketing say.

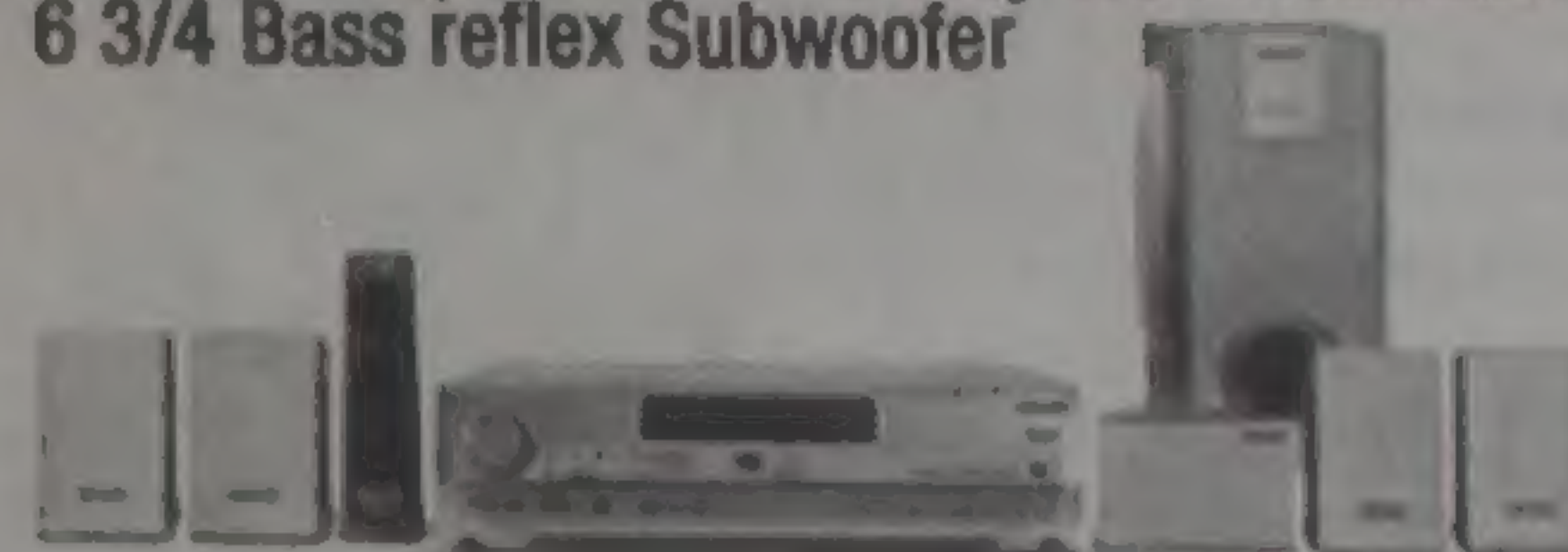
To prove it, the Universal team spend Sundays answering questions.

According to Mak, "these days are set aside as informal information sessions. People can come in and talk to us about what they are looking for, enjoy a cup of coffee, and feel like they are being listened to. It's about providing an opportunity for people to relax, learn, and audition the system in a controlled environment. We can help them with anything from what equipment they will need to how to set up their room to make most of the sound their system is capable of."

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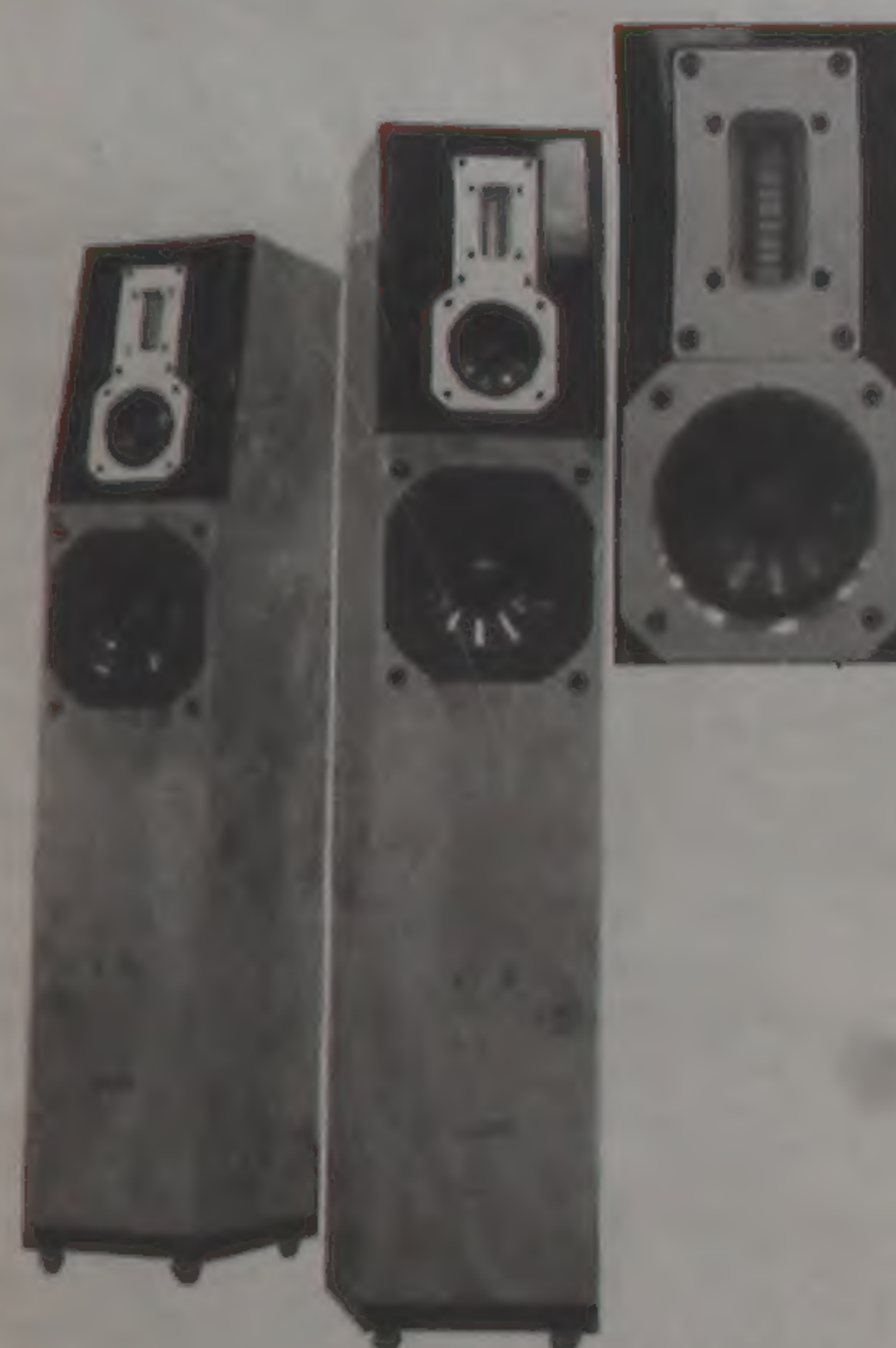


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An ambulance in the intifada

Edmonton-born paramedic talks about his stint in the Red Crescent Society

BY DAN RUBINSTEIN

Shane Dabrowski wanted a challenge. He wanted to help people. So after an eye-opening three-week "vacation" volunteering with the Palestine Red Crescent Society in the West Bank, the Edmonton-born paramedic/firefighter took a six-month leave of absence from the Fort McMurray Fire Department. He thought he was going back to the Middle East as a consultant, to help Red Crescent administration implement training programs, medical protocols and operating guidelines. But four days after Dabrowski arrived in Ramallah last March, the incursion by the Israeli army began.

He had just gone to sleep at Red Crescent headquarters when 200 tanks rumbled right past the building. The next day, Dabrowski and his Palestinian crewmates started going out on ambulance runs, helping patients suffering from everyday ailments like heart attacks and broken bones as well as gunshot wounds and explosion injuries. At most major intersections, he recalls, there were three Israeli tanks. You'd lay on the horn as you were approaching. Sometimes they'd move their big gun from side to side, telling you which way to proceed.

Sometimes they'd move it up and down, telling you to go away. And sometimes, though not with the big guns, they'd shoot.

"They considered everyone a threat," says Dabrowski, who'll be speaking about his experiences in the West Bank at the University of Alberta on October 11. "They thought the Red Crescent was trying to get Israel." Despite the Israeli government's claims that Red Crescent workers have used ambulances to smuggle explosives and weapons—and their case against Wafa Idris, a Red Crescent employee blamed for a suicide bombing in Jerusalem last January—Dabrowski considers those acts the behaviour of individuals. "From what I could see, as an outsider looking in, we were a threat to them because we were still able to operate," he says. "No other organization in the West Bank was able to operate under those conditions."

How was the Red Crescent able to continue providing medical services amid such a strong and restrictive military presence? By using their connections to the International Red Cross, explains Dabrowski. By constantly negotiating and pointing out the rules of the Geneva Convention. And through will power. "You'd get stopped at checkpoints," he says, describing a typical call in the middle of a long 18- to 20-hour workday, much of which he'd spend in the



back of an ambulance. "You'd get checked. Numerous EMTs [emergency medical technicians] were detained. Some were beaten. They were scared to death. But it's their way of helping their own people, so they're very determined."

Not exactly a redneck cliché

As one of roughly 70 foreigners to volunteer with the Red Crescent since the start of this intifada, Dabrowski says Israeli soldiers treated him differently than his Palestinian colleagues. Because he didn't look Arabic

(an article in one Israeli paper described him as a "yuppie-looking, bespectacled, tobacco-chewing 'Alberta redneck' firefighter"), they'd make him stand aside or open up the ambulance while his partners were pushed around. "I would never suffer as much as my partners," he says. "The Israelis are scared of foreigners because they're concerned about their international image." And although he could tell that some soldiers didn't want to be there and acted quite civilly, he still had to contend with the reality that three Palestinian EMTs have been killed during the intifada, 180 have been wounded and nearly 100 ambulances damaged in attacks, according to Red Crescent data. "You have a job to do and you're always going to be scared," he says. "But you that aside."

The most intense, disturbing stretch of Dabrowski's time in the West Bank was during the raids on the Jenin refugee camp, where he served as the Red Crescent's on-site incident commander for 10 days. He organized and joined crews that went into the camp looking for wounded people, distributing water and removing bodies. But the Israeli military would only let them enter during lulls between attacks, and they could only go through on foot because there was so much rubble on the streets and so many buildings on the verge of collapse, making it

impossible to drive. It sounds like a cliché, but what kept Dabrowski functioning at Jenin were two young girls whose family lived near the entrance. Every day he'd see them—and every day they'd smile. If they could somehow smile, he figured, then he could still work.

Indeed, that's how Dabrowski coped: by working. "I looked at everything operationally," he says. "The bad things I saw, I could compartmentalize as part of the job. I saw some gory things, but I've seen gory things here in Alberta. A body is a body." That fundamental similarity aside, Dabrowski says he learned non-stop while with the Red Crescent. And he saw the "big picture" for the first time: that people aren't getting the food or medication they need; that ambulances have to get people to and from hospitals and clinics despite curfews and restrictions on movement; that the Red Crescent has to deal with problems like the morgue overflowing and women going into labour during attacks.

More than a mukatah

Fort McMurray may seem sleepy by comparison, but it was time to come home last month. It was tough to leave, though, especially after sharing life and death moments with people who can't leave. Dabrowski is thinking about returning someday, but that's a decision he and his

fiancée will have to make together. In the meantime, he's eschewing television network news in favour of the Internet for updates on the Middle East crisis. "It's the same picture every day on CNN," he says. "Arafat's mukatah [compound]. But it's not only Arafat's mukatah. There's more to it. If there are tanks there, then there's tanks everywhere. And there are EMTs trying to thread the needle to get through."

"All anyone can do is be open to both sides of the story," he continues. "And once you hear both sides, then you can make a decision about where you stand. It's not about religion. It's about land and rights. The way I saw it when I was there, it had nothing to do with Muslims versus Jews. It had everything to do with land and power and control. Even though I was there for six months, I still don't fully understand that conflict. And I try not to pick sides. I'm not a political activist; I'm an EMT. I feel for the Palestinian people, but do I agree with all of their tactics? No. I don't like the bombings. But I don't believe in collective punishment either. And Jenin was collective punishment." ☐

Shane Dabrowski will be speaking on Friday, October 11 at 7 p.m. in the U of A's Engineering Teaching and Learning Centre, Theatre 001. The event is open to the public and there is no charge, although donations are welcome.

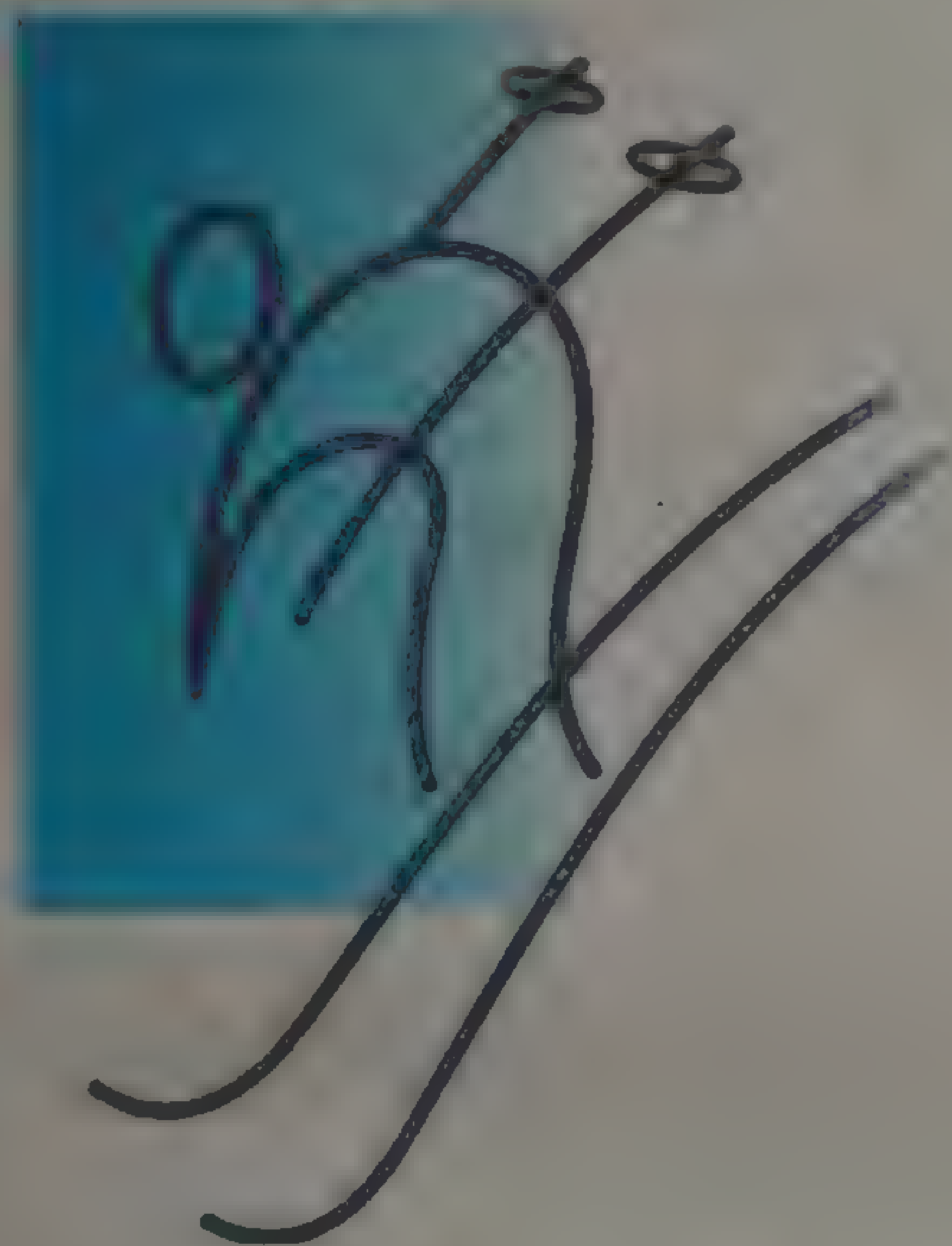
Red Crescent blackballed?

The president of the Palestine Red Crescent Society, Younis Al-Khatib, was scheduled to speak alongside Shane Dabrowski at the U of A on October 11. But Al-Khatib, who was coming to Canada to speak at the Canadian Red Cross's annual meeting in Montreal as well as a couple of other events en route to Edmonton, was denied travel papers by the Israeli government.

"They never really tell you why," says Karen Hamdon, a director with HUMANSERVE International, the Edmonton-based NGO that was co-sponsoring Al-Khatib's visit in conjunction with the U of A's Students' Union. "Palestinians aren't allowed to move freely, even someone who's the president of a humanitarian organization. At least they don't discriminate that way."

Al-Khatib will participate in the U of A event via an audio link from Ramallah. But Hamdon, who spent three weeks in the West Bank in July after a year working the Red Crescent Society, says it's frustrating and disappointing that he won't be here in person. "It's doubly disappointing," she says, "that the international community just stands by and doesn't do anything." —DAN RUBINSTEIN

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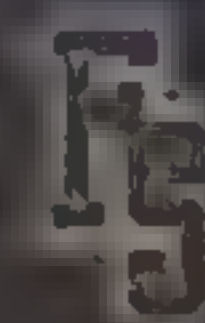
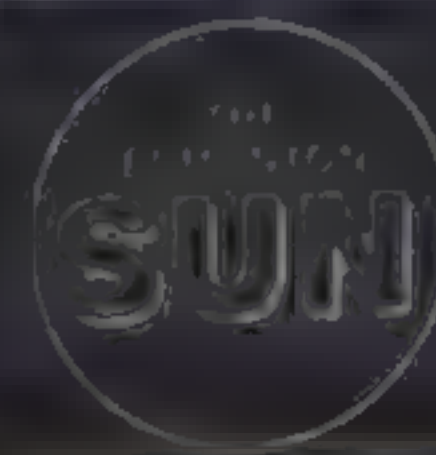
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Logos still no-nos for Naomi Klein

"Anti-globalization" poster gal looks to Argentina as model for future activism

BY MICHELLE CHIHARA

As the unofficial spokesperson for the anti-globalization movement, Naomi Klein wants everyone to quit calling it the "anti-globalization movement." "The irony of the media-imposed label, 'anti-globalization,' is that we in this movement have been turning globalization into a lived reality, perhaps more so than even the most multinational of corporate executives," she writes. Klein and a globe-full of protesters are building connections from "landless farmers

in Brazil, to teachers in Argentina, to fast food workers in Italy... to migrant tomato pickers in Florida."

While she's at it, Klein is also not quite comfortable with being called a spokesperson. "This movement doesn't have leaders in the traditional sense," she writes, "just people determined to learn, and to pass it on."

profile

Either way, Klein is one of the most articulate champions of the movement's history and drive. She narrates the evolution of thousands of different groups around the globe that are working toward their vision of a world free of neo-liberal market orthodoxy and full of vibrant, local participatory democracies. Her new book is *Fences and Windows: Dispatches From the Front*

Lines of the Globalization Debate. She spoke with me while in San Francisco.

Michelle Chihara: On the one hand, these are hard times for activists. You write about the criminalization of dissent with the war on terrorism. But these are also good times for anti-corporate activists, as public sentiment is turning against greedy executives. Are these the best of times or the worst of times? Or both?

Naomi Klein: I would say... we're winning the arguments but losing the war. [Laughter.] I do think that a lot of the arguments that were being made by activists, almost exclusively, are now becoming mainstream accepted opinions.

MC: About deregulation, for example?

NK: About deregulation, about

corporate self-regulation. This was really clear in Johannesburg [at the Earth Summit]. The thinking that has been in vogue in government and UN circles in the past 10 years has been the "carrot not stick" idea about political change. Provide incentives, positive PR and reward best practices but don't try to regulate worst practices. This requires an extraordinary amount of credulity on the part of the public. And as we know, credulity has been in great supply in the past decade. I think that's definitely on the wane.

But that said, even though the idea of corporate self-regulation is an absurdity right now, that realization isn't translating into regulation in the people's interest, into setting binding standards. In Johannesburg it was still all "voluntary targets" and "partnerships." It was like a trade show. The only regulation we're seeing is regulation that protects shareholders, not regulation that protects workers or the environment. So, we're winning the argument but losing the war because we have I think failed to really think seriously about power and how political change happens.

I think a lot of us on the left still believe that it is about winning arguments, it's about marshalling facts, being damning, just kind of auditing the record. And maybe we're not thinking about the fact that nothing's going to change until we really start organizing counterpowers that can be countervailing forces to the impunity we're seeing from corporations or from the state.

MC: Where do we start? What does that look like?

NK: What does that look like? We have a few examples of powerful movements. The movements that are having the most serious effect on power are in Latin America. Just in the last six months, it's starting to be reported in the *New York Times* and *Washington Post*: there is a huge backlash against neo-liberalism in Latin America. It's often reported on in really sloppy ways, like as a rise in anti-Americanism, as part of a war on terrorism narrative. But what it really is is a total discrediting of these economic policies based on their track record.

Argentina is the best example of that. Argentina was the model student through the '90s, with booming economic growth, huge amounts of private investment. But what we didn't hear was that behind these good new stories, disparity was widening. Money was being made through mass layoffs in state plans to privatize, and it was a paper boom much like the other paper booms of the 1990s, much like the dotcoms and Enron.

So the response in Latin America has been to develop really interesting new organizing models. These models are able to contend with the reality of the effects of these economic policies; they don't just rely on stale Marxist rhetoric. It's not "workers of the world unite," because what does that mean when you have 40 per cent unemployment and you have a whole generation of people who have never had a job or only ever had a contract?

One of the signature effects of

neo-liberal economic policies is the erosion of community, the communities we used to use to organize. The signature of neo-liberalism is isolation and atomization. It looks different in different places. In an industrialized country in a rich city, it looks like workaholicism, people not knowing their neighbours or the displacement that comes with gentrification. It's the cliché of our age that we are isolated from each other and that we're all longing for community. In poor countries, it's much more dramatic displacement, from countryside to city, from country to country, the displacement of unemployment. It's the displacement of becoming economically discarded.

Where counterpowers are really exciting and interesting are where people are thinking in this new context. They're not trying to impose an old context on an old structure. In the campaigns that have stopped privatizations in Uruguay, Paraguay, Ecuador and Bolivia, whole communities have been organizing, from grandparents down to little kids. This is what different about what's going on now. We have a lot to learn in the north from this idea of social organizing, social unionism.

MC: What would be the most successful example of that?

NK: In the past six months there have been successful campaign movements to block privatizations all over Latin America. It started in Bolivia when they threw out Bechtel. That was in 2000. But I think that success and the rumor of that success spread slowly.

MC: That story took forever to get to the States.

NK: Even in Latin America, it was kind of isolated. Part of what the movement of movements has been doing in the past couple years has been just spreading success stories. We are isolated from our own success stories. And then we are more prone to the idea that there is no alternative narrative. But the Argentine resistance movement, Brazil's experiments in participatory democracy, even Chavez's defiance have emboldened people.

I think, historically, the left has made a mistake of choosing a certain sector of population as kind of the vanguard, separating out one sector like the workers, deracinating them, pulling them out from their families and communities saying, "These are the people that will lead the revolution and lead us to political change."

The *piqueteros* [in Argentina] formed unions of unemployed workers. They couldn't shut down a factory since they had already been thrown out, so they occupied the roadways where goods were being transported, the key trade corridors. They moved into the streets for weeks and months at a time—whole families. They became shantytowns in the streets. This organizing model was really what led up to the explosion on December 20 last year when they brought down the government in Argentina and then went through five presidents in two weeks.

After that, they sort of fell off the news and nobody really knows what's going on in Argentina now...

THREE DOLLAR BILL

truth and
opinion
about
gay life

BY RICHARD BURNETT

You spin me round

When I was a kid I always thought the life of a club DJ was as wacky and glamorous as that of the brutha spinning vinyl in the trashy 1978 film classic *Thank God It's Friday*. His oval booth was perched high above the throngs as superstar diva Donna Summer belted out her #1 hit "Last Dance" on the dancefloor below.

Except 25 years later the superstar divas are the DJs themselves and the last dances at after-hours clubs usually happen around noon the next day. And right now, the most in-demand DJ on the planet is London-based American Tom Stephan. He is, as they say in clubspeak, peaking and he headlines Montreal's famed 20,000-strong Black and Blue circuit party at Olympic Stadium this weekend.

"I'm now playing more straight clubs," the 31-year-old, openly gay Stephan tells me over the phone from the Hoedown City Two studio in London, where he's remixing a track for Star

69. "Up until a couple of years ago I played exclusively in the gay scene. But I discovered my [style of house] music is more popular with the straight scene."

If a gay DJ trashing an increasingly boring gay dance scene isn't refreshing enough ("Right now," he says, "London's gay clubs are really into filtered disco and I like some of it—but not for too long"), would you believe the New York native came into the DJ scene quite by accident?

Stephan first heard house master DJ Junior Vazquez—also a Black and Blue alumnus—spin at New York's famed Sound Factory back in '91. Inspired, Stephan escaped his suburban hometown of Olean, New York for the glamour of swinging London, where he completed a degree at the London International Film School. There, while soundtracking some of his work, Stephan made his first stab at dance music—a track called "Filthy Hetero."

The rest, as they say, is history.

Almost a decade later does Stephan think superstar DJ culture is here to stay? "I'm not so sure," he replies frankly. "I think this summer is the first time I've noticed a drop in the whole club scene, including the Miami Music Conference and Ibiza. Some say [the scene in Ibiza] was down 40 per cent from last year. Plus record sales are down."

Drugs have also taken their toll. As Stephan's ex, Pet Shop Boy Neil Tennant ("We're still very good friends and I always send him everything I do") told me a couple of years ago, "I remember [seminal New York club] the Paradise Garage when there was no drink. And it wasn't about drugs either. It was about the music. [Dance] music was very inspirational and people would just dance for

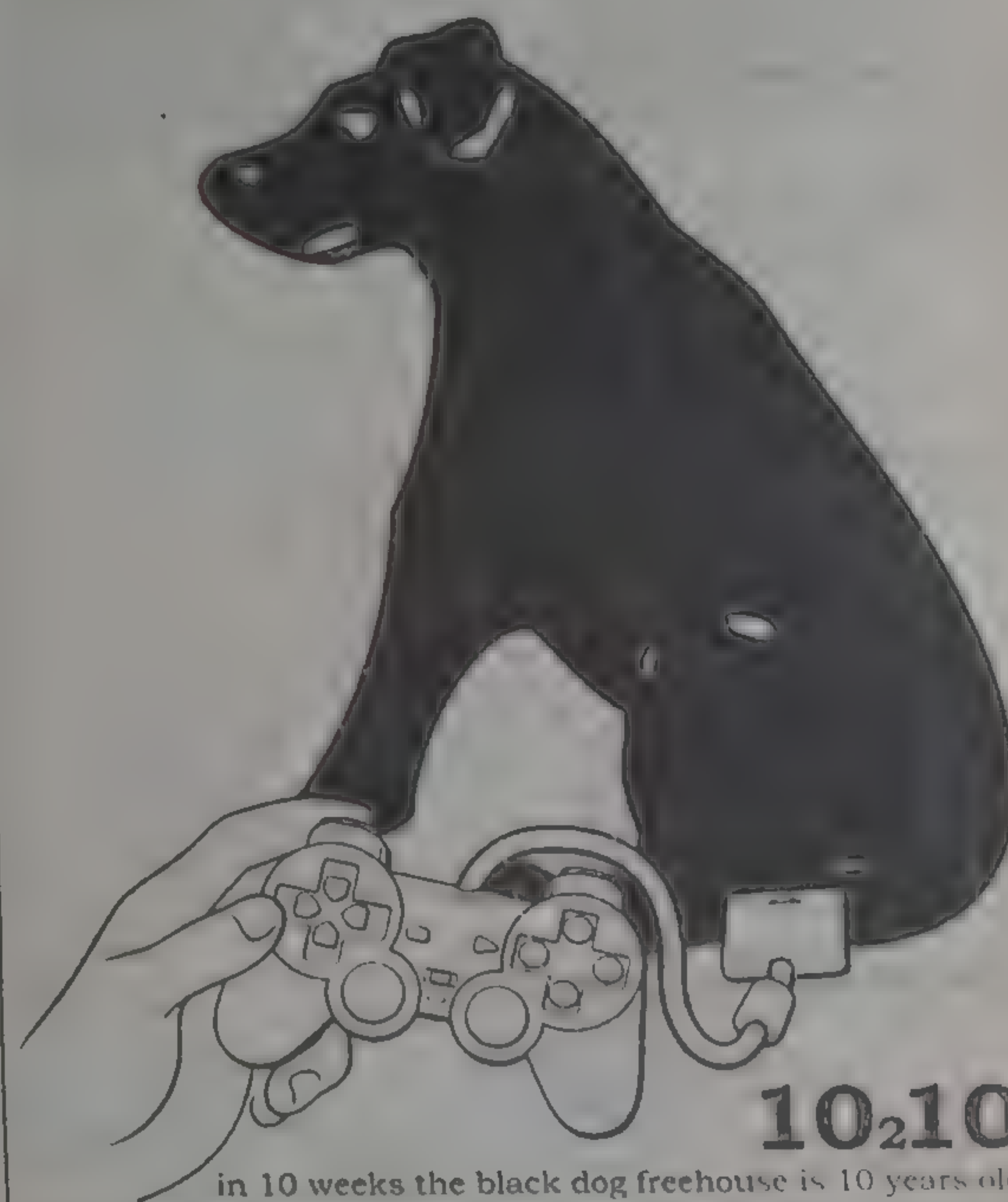
hours. Nowadays, tons of dance music is about drugs and people don't want to admit it. One of the Chemical Brothers admitted trance music is designed to increase your ecstasy high. I think music should be the drug. But I think we're at the end, or the zenith, of dance culture and circuit parties. We need to move on and create something more interesting."

Stephan knows firsthand exactly what Tennant is talking about. The British monthly *Attitude* recently detailed Stephan's onetime manic drug use: "Perhaps most telling is [Stephan's] thinly disguised appearance in the recent Paul Burston novel *Shameless*. Set amongst the shallow world of metropolitan gay life, there's no hiding the fact that one fleeting character, a DJ who breaks down and cries when people leave the dancefloor, can only be the former Mr. Stephan. For the guy who seemed to have it all it seems success was almost squandered for a life of chemical hell."

Stephan doesn't dispute it. "Drugs," he says, "are the one thing I'm very careful talking about because I don't want to sound anti-drug. But it's true I had a problem." The man's been clean for over two years now and it's no coincidence his career has since taken off. "I wondered if [not drinking or drugging] would affect my musical tastes," he admits now, pointing out that the only circuit party he has ever attended is Black and Blue (five times over the years, with this visit being his second in the B&B DJ booth).

"But I'm happy with minimal hypnotic music," he says, "and some would say that's drug music. But I [still] like that music and I think there's a lesson in there for everybody." ☺

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Naomi Klein

Continued from page 12

But what actually happened is an explosion of participatory democracy—everything from factories being occupied to hospitals that were shut down being reopened by laid-off doctors. And it's an incredible counterpower to a failed state.

MC: That version of the story, that narrative, is definitely not the one we've heard up north. What would the corollary be in the north? Do we have any similar stories?

NK: One other thing that's happening in Canada is a renewed interest in local politics, in municipal politics. Over the past few years, spending cuts have been coupled with an off-loading onto cities and towns. Basically cities and towns are feeling the brunt of economic globalization—whether that's cuts in welfare, local housing, school boards, healthcare.

For the first few years, you had a really depoliticized municipality just kind of implementing these cuts. Now I think that there is a much more confrontational ethos emerging in the cities. You have a lot of young people who've never been involved in electoral politics before, who don't believe in party politics (for good reason); who are getting involved in municipal politics with the idea that if you can take over the school board, if you can take over the city council, you can turn the city into a site of resistance, you can refuse to implement the cuts.

MC: What do you think has

been the best example, in the States, of activists using the combustion of corporations like Enron and WorldCom to bring about change?

NK: Frankly, there's tons of really good stuff going on, but my impression (and I say this as someone who hasn't spent that much time in the U.S.) is that it has been too atomized to break through. In some ways, we have to be honest that we've kind of lost a lot of opportunities in the last few months with the implosion of Enron and the crisis of credibility in the corporate sector. We're finally getting a close examination of the obscene compensation packages of people like Jack Welch. And I think, frankly, there's still too much timidity. I think we've internalized it post-9/11, so I think we're not being as bold as we should be in the face of the mainstreaming of a lot of what used to be the purview of a few anti-corporate websites.

MC: What do you want to see more of?

NK: I think that we should be a lot angrier. I think there's too much politeness in our response to mass theft and mafia politics.

MC: What do you say to people who are newly galvanized by the war on terrorism or the corporate crisis but who aren't sure how to get involved? To people who don't go to rallies because they seem clichéd and who don't vote because it seems pointless?

NK: In the past few years there's been a huge increase in activism, a new generation of activists going to

demonstrations in the hundreds of thousands. And the kind of paralysis that you're describing in part has to do with being absolutely overwhelmed by the scope of the problem. When I was writing *No Logo*, it was clear that anti-sweatshop campaigns were providing a really important first step for young people who weren't going to go to a rally

increasingly abstract. It was harder and harder to explain just what these protests were about. And there was a lot of resentment building for people who around the world were dealing with the effects of these policies on the ground. They were questioning how much resources were being spent in the summit hopping, in the mobilizing people, on the buses and also in legal fees. But I think through exchanges like the World Social Forum, or Via Campesino we're starting to see a change.

I saw this very clearly in Johannesburg. In addition to the NGO summits of various kinds, there was also a week of the landless and a landless camp. I think it was the first time I'd ever seen something like this—the MST and Via Campesino from El Salvador, from India, from across Africa—they were exchanging stories about land reform and land reclamation, they were debating Mugabe endlessly.... And I can tell you that the anti-poverty activists in my country are part of that network. This is probably one of the most encouraging developments.

MC: In your book, you say that you have tried to document a moment in the history of this movement of movements, without predicting what's next. But... what's next? Does it have to do with networking these local movements worldwide?

NK: I think that's a big part of this. I think that we've gotten really good at defining what we're up against—a dual crisis. One side is the economic crisis in neo-liberalism. This model is failing around the world. The promise of globalization is the promise of development and of bringing underdeveloped countries into the global economy. The implementation of these policies around the world has exacerbated inequality. It has created crises in Asian tiger economies, in eastern Europe, in Latin America. The only success story that guys like Jeffrey Sachs can point to anymore is China. And they don't see the irony that they're Communist!

MC: And protectionist...

NK: Absolutely, extremely interventionist—it's by no means the strictly neo-liberal formula that is creating their growth. In rich countries, the economic model has created enormous wealth for an economic elite. But for most people it's been status quo or worse. So that's not anything to brag about. We've gotten very good at naming that problem. It's taken a while. In the three-year trajectory that I'm writing about, it went from a critique of a few bad apple corporations, to a critique of privatization, to a critique of neo-liberalism as it's being enforced, to a deeper understanding that this is a stage of capitalism. That's a lot of what the protests have been doing, making intellectual connections between seemingly isolated cases, to outing a global system.

And the flipside of neo-liberal economic policies is the global crisis in representative democracy. That's why people started going after corporations in the first place, because around the world they felt they had

lost the ear of the people they elected. As Ralph Nader said, we went into the streets of Seattle because we could no longer afford the price of admission in Washington.

I think that if we really come to terms with those twin crises, then we'll come up with alternatives. It's not just being driven to local politics because we've given up on federal or state politics, but it's also basically a suspicion of centralized power. It's a suspicion of what happens whenever power is centralized—whether it's centralized in a socialist state government or in a neo-liberal government or in a religious fundamentalist regime.

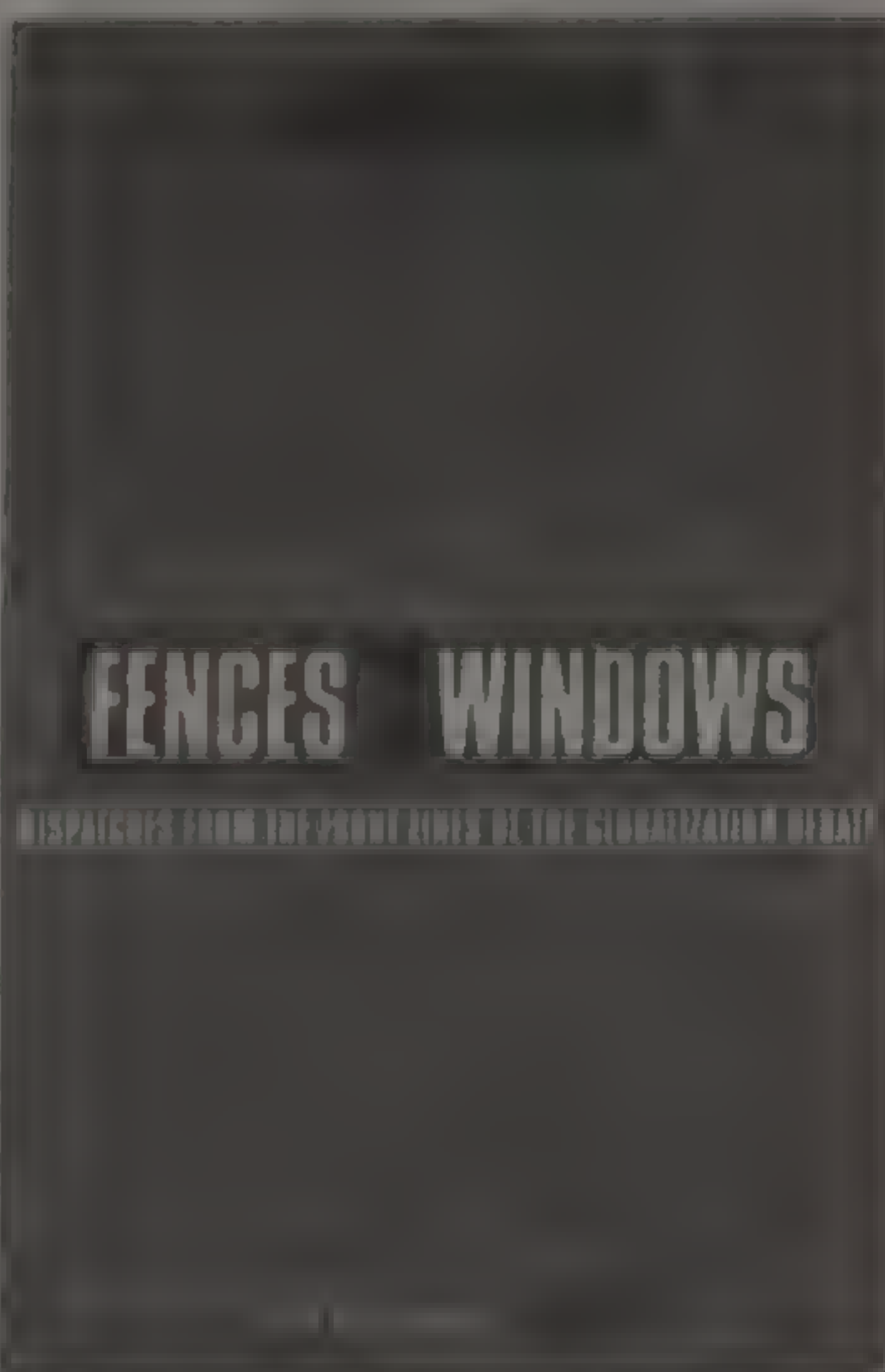
The reason we haven't moved beyond this point of naming what we're up against is because most of us feel we really don't have the opportunity. We're not strong enough to act yet. There's this idea that you work out your action plan and then you implement it, like a business plan. But I think political change happens through tremendous upheaval. There needs to be opportunity for there to be real innovation, i.e., we're not really going to move towards building alternatives until we really start to believe and actually have reason to believe that we're going to be able to implement it. Otherwise we're just sitting wanking, right?

That's why I'm obsessed with Argentina right now—and I am obsessed. We're making a film about Argentina; we're moving there for six months from November to April. The idea is to follow how these twin crises have reached their apex in Argentina. You have the model child of the IMF in total disarray, failing in every conceivable way. And then you have a rejection of the political class that is beyond anything I believe we've ever seen in history. It's so deep, it's actually changing the whole political narrative.

The slogan on the streets of Argentina is "*Que se vayan todos!*" It's everyone, everyone out! It's chanted at every level of government, it's chanted at corporations, at privatized electrical companies at the supreme court, every institution that represents any kind of institutionalized power. It's a total loss of faith in delegation.

I believe that because of the depth of the crisis there, through the process of engaging with an election campaign, the grassroots movement—the *piqueteros*, the neighbourhood assemblies—are going to come up with a kind of a template for change. I'm not saying they're going to win the election and that the country is going to be run by neighbourhood assemblies, although that would be great. But the level of mobilization in Argentina is unlike anything I've ever seen before. And I think that in trying to do this, they're going to take this debate light years forward. They're going to paint a picture for us the rest of the world about what another system would look like. ☺

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but had a way to act at their school. And we need to constantly be thinking about those entry points, that are not just about consumer politics. Not just a rally and a boycott.

The way to bridge the gaps is through direct action. You've got to give people a taste of another way of being that breaks through a kind of spectatorship stance by demanding change and actually doing it. That could mean reconnecting electricity in South Africa or putting your body on the line to stop an eviction in Canada, squatting land to reclaim it. This is what has galvanized people around the world.

In my city, Toronto, anti-poverty activism like the Ontario Coalition on Poverty seems to be that bridge. It's saying, "Okay, one thing you can do in your city is act with people who are the most vulnerable, the most discarded." This is often dismissed as local and not serious activism. But I think that these are genuinely grassroots and practical forms of direct action—not symbolic direct action outside of the summit where you decide to get arrested and stage symbolic confrontations at a police line, but direct action—that's going to have a real effect, whether it's going to put a roof over someone's head or stop a deportation, bring water or electricity or land. And these grassroots movements are increasingly globally networked.

That network is quite new. Around Seattle, the people who were networked were the NGOs, the students, the anarchists, globally, but it really wasn't the people who were most personally affected by these policies. For obvious reasons—access to technology and the immediacy of fighting for a roof over your head—you're not necessarily going to be inclined to do international outreach. So a tension developed between global and local activism. [The global protests] were becoming

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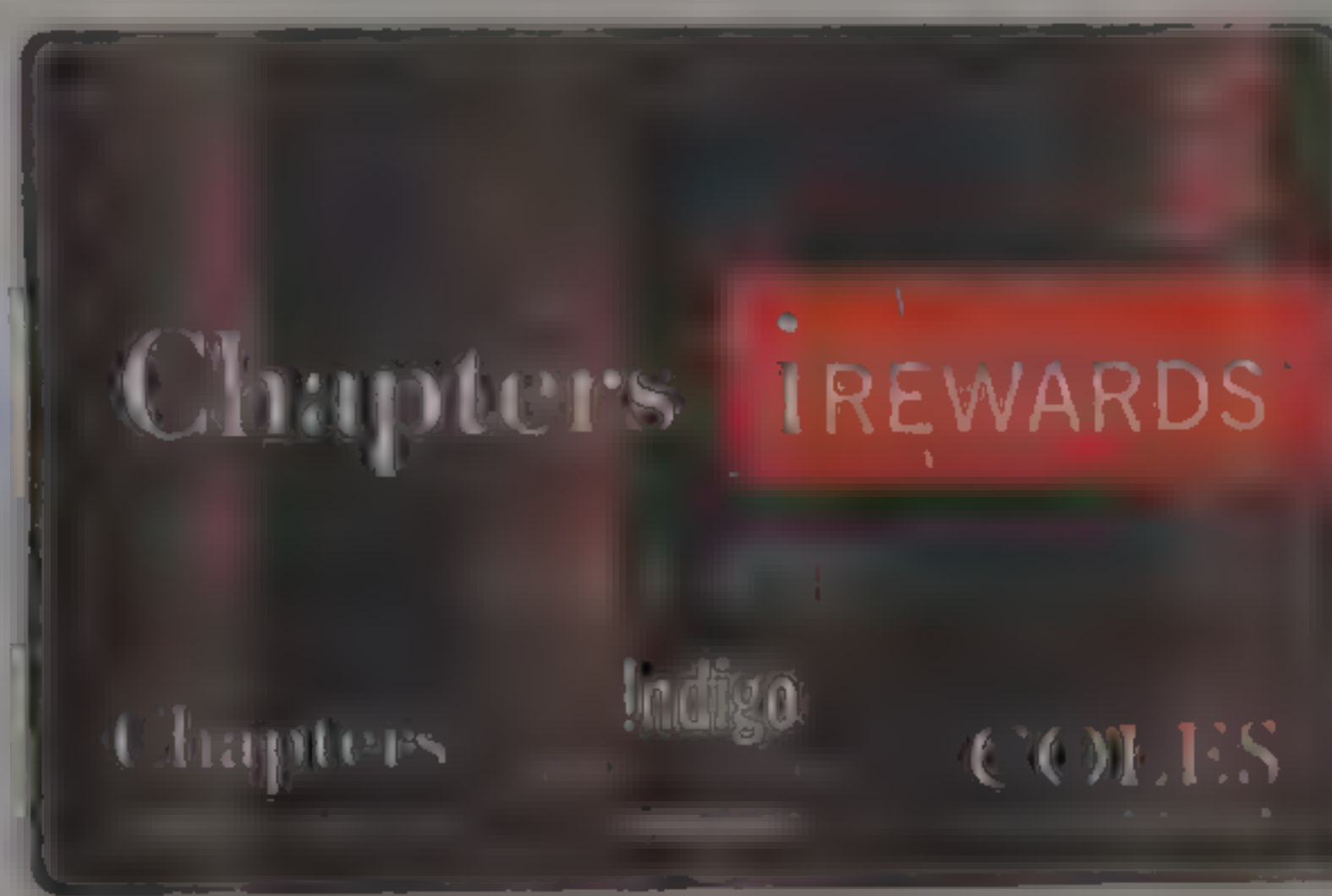
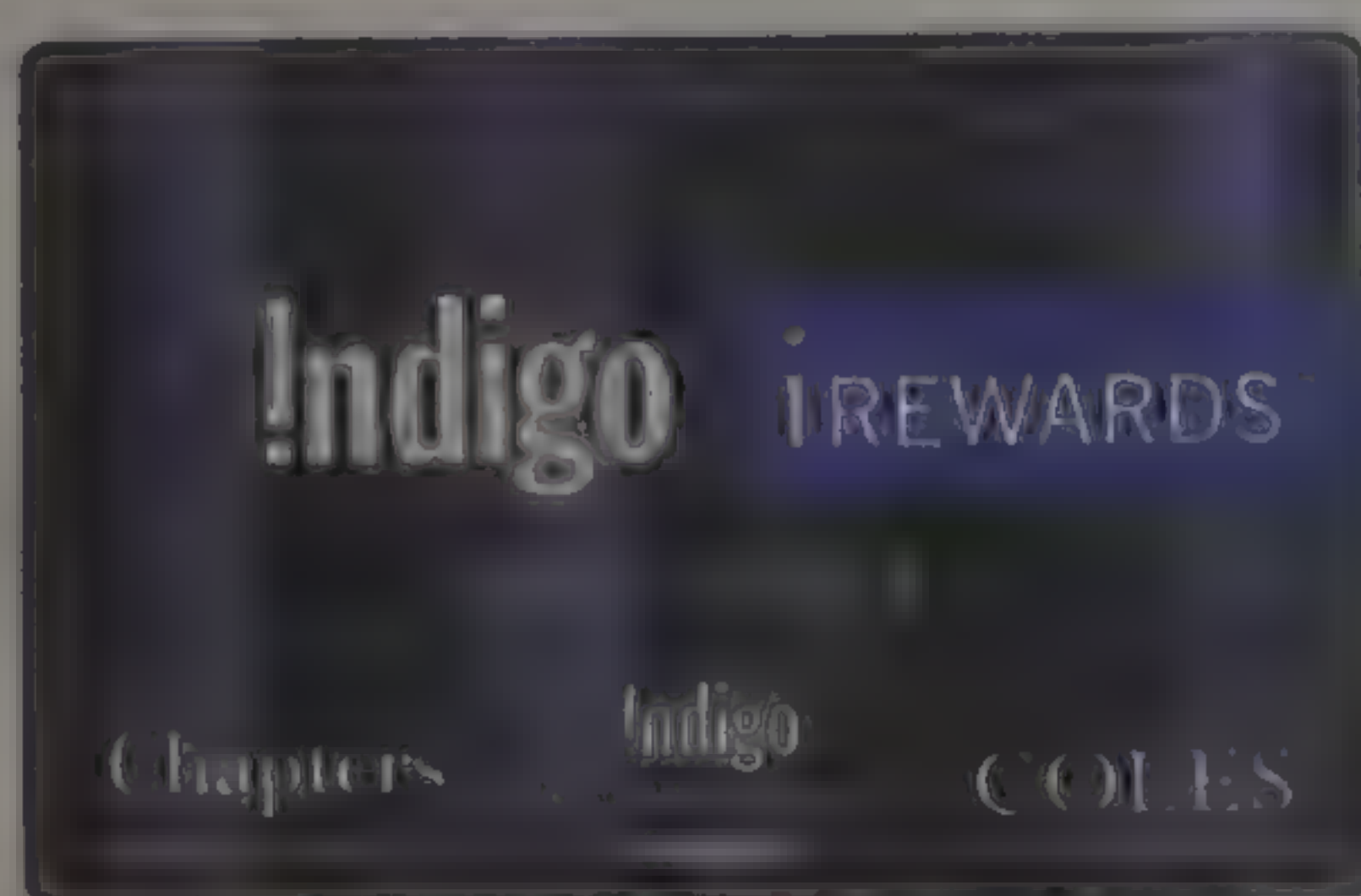
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lifestyle

The Wayne-y Season

Former *Vue* columnist graduates from Music Notes to first novel

By DAVE JOHNSTON

"This is only the first novel I've had published," the former semi-professional clown Wayne Arthurson laughs. "The other ones were sucky. Some were similar to this one, but a lot of them were really bad mysteries and sci-fi, because I figured that was where the money was. They were terrible."

Final Season is not one of those terrible novels. It isn't even a terrible story. Terrible things happen in it, but *Final Season* is a graceful and elegant tome about Albert Apetagon, an aging aboriginal fisherman dealing with the progress of time and learning what makes life meaningful. It could be a murder mystery, but it's really not. It's an intriguing puzzle that patiently unwinds itself in a manner not unlike Kazuo Ishiguro's work, slipping back and forth as it does between the past and the present. It's also a story that lies very close to the heart of the 39-year-old Arthurson, for many reasons.

"[My parents] raised the kids to think that you had to have a meaningful job—something that paid the bills, but also something that didn't mean you led an empty life," he says simply.

Final Season splits its focus between Grand Rapids, a fishing village growing close by a hydro development, and the historic Norway House, where European immigrants settled amongst the native population. Interspersed throughout Apetagon's tale are commentaries about modern culture, discrimination against aboriginals and industrial encroachment. One crucial sequence deals with Apetagon's daughter Jessica, a shrewd negotiator who stares down a boardroom of executives. But as Arthurson points out, his only concern was to portray his characters as nothing more than real people.

"Not that I'm an expert, but that's they way they are," he shrugs. "You go to a reserve, and you'll see that they live in houses, play bingo, hang out, go to the bar and talk about life. I was just telling a story of my family, and part of my family happens to be



Hopefully, *Final Season* won't be Wayne Arthurson's final novel.

aboriginal. If you look at me, you wouldn't think of me being an aboriginal. I'm just this guy."

Final paralysis

The novel began as a short story Arthurson wrote more than 10 years ago about a man who commits a murky deed with honourable intentions. After the tale was completed, Arthurson filed it away, unsure of what he could do with it. "I knew it belonged somewhere in a novel," he laughs, "but I just didn't know what novel to put it in."



Final Season began to take shape in 1997, shortly after Arthurson took a road trip to his father's hometown of Norway House, Manitoba, 40 miles north of the Immense Lake Winnipeg. ("There's only one road in, and it's a gravel road," he laughs.) He hadn't been to the town since he was eight, and since he was unemployed at the time, he figured it would be a good diversion. During the nine-day visit, the former SAIT journalism student listened to the stories relayed to him by his relatives. Like the one about his uncle caring for his wife as she fought with cancer; he eventually became a minister. Or the one about the time a forest fire destroyed the homes of many residents while leaving others untouched.

"When I came back from my trip to Norway House with my dad, after all those relatives that were there had told me all these stories, something sort of clicked," Arthur-

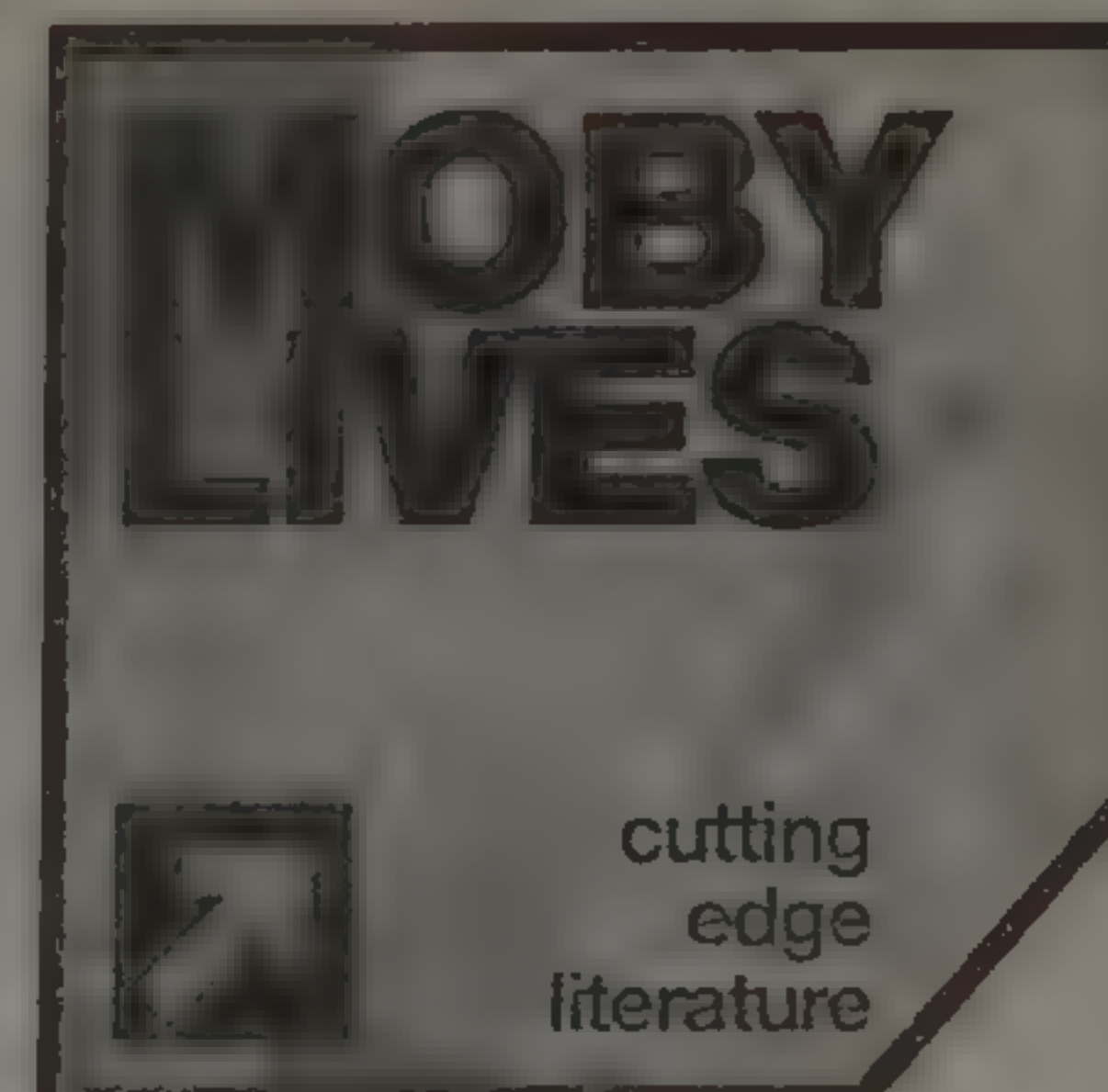
son explains. "It helped that they were fishermen, too."

Force of July

Arthurson spent four years writing the manuscript while he juggled other jobs (including a stint as *Vue Weekly's* Music Notes columnist), and drumming for a variety of local punk bands, including his latest, the Dilettantes. At one job he attempted to write during his lunch break. "But it was a writing job, so the last thing I wanted to do was write on my time," he laughs. "That was the thing about this novel—I needed to finish it, but if I left myself to it, it would have taken another year. So what I did was I sent out the first three chapters to publishers and asked if they would like to see the final manuscript. And one of them said, 'Sure, can you have it to us by September?' And this was July. I could then bear down and get it done. When I have to, I can work."

Even after he sent the novel to Saskatoon's Thistledown Press, nobody was allowed to read the entire novel, not even his wife Auni. She had to wait until last weekend when the first copies were sent out before she could see what her husband had written. "I write to impress her," he confesses. "I want to make my wife proud of me. She's my audience—if she's proud of me, then it's good enough. Then I know it's a good novel." ☐

Final Season:
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By DENNIS LOY JOHNSON

Backlash backlash

Coming soon to one of the few remaining books sections near you: articles about a trendy "backlash" against the new crop of trendy "literary" artists.

I recently got wind of such a story coming from the *New York Times*—set for the paper's Sunday Style section, where they run the society column, fashion reportage and paid-for wedding announcements. The story, I heard, was about the "backlash" against hipster writers such as Jonathan Franzen, Rick Moody and Dave Eggers.

Seeing as how those writers are gazillionaire bestsellers, you might wonder what, exactly, the "backlash" is? Well, noting that all of those writers were highly touted in the *Times* itself early in their careers, one might conclude that the "backlash" is the kind of reporting going on about those writers in other papers, but notably absent in the *Times*.

For example, there's the recent story in the *New York Post* about the awarding of a \$20,000 (all figures in U.S. funds) National Endowment for the Arts award to Franzen. The *Post* revealed that Franzen applied for and accepted the money even though he's already a millionaire and the award is supposed to support writers in need. What's more, sitting on the judging panel that handed out the money was Franzen's close friend Moody.

Earlier, the *Post* reported that Moody himself, scion of a wealthy banking family, had applied for and won a \$35,000 Guggenheim Fellowship, another award supposedly for needy writers.

Such documented chicanery resonates with vaguer but rising concerns about Eggers amongst his fans. Lately, for example, Eggers has been getting considerable press for his self-published novel, *You Shall Know Our Velocity*. Many applaud Eggers for taking the risk of self-publishing, which Eggers says he fears could go "horribly, horribly wrong."

Maybe not. He's only publishing 10,000 copies, for one thing. Do you think Eggers will have any trouble selling 10,000 copies of this, his follow-up to his mega-selling *A Heartbreaking Work of Staggering Genius*? Plus, while many have reported on the self-publishing effort, not one single source has noted that, by selling the book on his own website, Eggers has cut out the middlemen. The major chains take as much as 60 per cent of a book's cover price. Distributors take up to a third of what's left. Allowing only for overhead and production, Eggers



could be making as much as 60 per cent or more of the \$20 cover price, roughly \$12 a copy. In a great deal, he would have made about \$3 a copy if he'd signed with a regular publisher. As it stands, Eggers could make as much as \$120,000—and that's just for the first 10,000 copies.

Then there's the other scuttlebutt about him under discussion in New York publishing circles—that he's already sold the paperback rights to Vintage for a reputed seven figures.

Is there any wonder a "backlash" is underway? (And given the unreported details of the Eggers story, at least, is there any wonder why some of that "backlash" is against the literary press?)

But that's just business reporting. The stuff about Franzen and Moody, perhaps, falls under the category of "cult of personality" reporting. And the gossipy nature of the stories as they appear in the press may mask a murkier rumination going on amongst readers—is there a literary component to the "backlash"?

Well, consider some minor details from the early days of these writers—for example, Franzen's 1996 essay in *Harper's* decrying the lack of "serious" writing in the mainstream; many saw it as an advertisement for his own next novel. It seemed to work—Franzen's subsequent novel, *The Corrections*, far outsold the contemporaneous novel by one of the not-so-serious leading novelists of the generation Franzen criticized, Philip Roth. At last count, *The Corrections* has sold over a million copies in hardcover, while Roth's *The Human Stain* sold only 80,000.

But does anyone really think Franzen, no matter what he says of himself, is a novelist who ranks with Roth?

Or take the smaller digs against literature that are so trendy nowadays—in the opening pages of *Heartbreaking Work of Staggering Genius*, Eggers proudly equates being outside the mainstream with being so ill-read that he didn't know George Eliot was a woman.

Or take the subscription plea I just got from the literary magazine *Granta*, which tells me I should subscribe "because *Granta* is edited by people who don't like Literature."

All of which is to say that people who do like literature are, apparently, now known as being part of the "backlash."

Welcome to the underground, I say. ☐

IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID YOUNG
AND JOHN TURNER

Check your programs—there's a line-up change for this season's edition of *In the Box*. Scratch David DiCenzo and add David Young. DiCenzo has dropped hockey to pursue his true love: pissing off owners of Caribbean cafés and playing Internet backgammon. David Young joins *In the Box* (or *Near the Box*), albeit in a Scott Russell role—they won't let him near the press box, but have left him to aimlessly wander the lower depths of Skyreach Centre. Buy him nachos if you see him.

John: Well, if pre-season is any indication, the Oilers may have a lot to worry about this year. Three wins and six losses—and they looked like crap in a few of those losses. You should be peaking at the end of pre-season, but the Oil finished on a losing skid.

Dave: Nice to be working with you, too. Let's just avoid the niceties and the warm welcome and get down to business. I've heard you're quick. I've usually made a habit of avoiding pre-season altogether! It's dull, it gives you a skewed opinion of the way the team really looks and it screws me up in hockey pools. I'm not worried—basically the Oilers will only win so many games, so why use 'em up in pre-season?

John: Are you kidding? Minnesota is on top of the Northeast Division, Tampa's on top of the Southeast and I expect things to be the same at the end of the season. Okay, so pre-season standings might not mean much, but it's the fact that the Oil didn't look like they had any chemistry that concerns me.

Dave: Worry causes stress and stress kills. I'm always excited at the beginning of the season. On day one the Oilers always look good. Hell, they have a perfect record until the puck drops. I love potential. Mind you, Mike Ricci was probably a cute baby.

John: Jesus, Dave, are you in love or something? It's like being excited at the beginning of a relationship—you're only setting yourself up for disappointment. Okay, so we don't know what the final 23-man roster will be on opening night, but Mike Grier won't be part of it. I don't think Edmonton's going to miss him. He didn't have a great year and finished with eight goals and 17 assists. And he wasn't throwing the body like he did in previous seasons.

Dave: Yep—when he hit, he was a fan favourite. Take that out of his game and it's like taking "stop the puck" out of Salo's job description. What's left?

John: Eight goals and 17 assists.... Edmonton starts the season with games against Philadelphia, Nashville and Dallas. By the time we sit down to write this column next week, I think we'll have a pretty good idea about which way this team is heading.

Dave: Actually, I know. I went through the schedule, sat in a tantric yoga position, touched my crystal ball, rubbed my mood ring and came up with the Oiler record for 2002-2003: 42 wins, 31 losses (five of them in overtime) and nine ties for a total of 98 points. That'll give them seventh place in the West. Aw, potential. Bring on reality. By the way, I thought maybe we'd invent some catchy closing statement to end the column. I've already ruled out "Rock on and bye-bye." How about "Big hug"? Hmm... maybe not. Anyway, I'll think of one for next week. ☺

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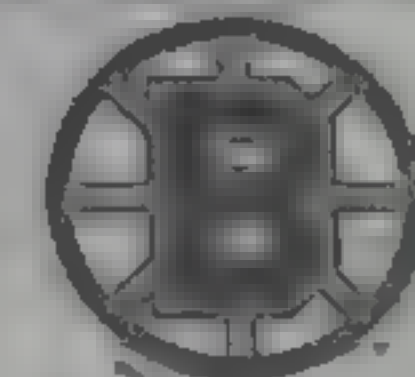


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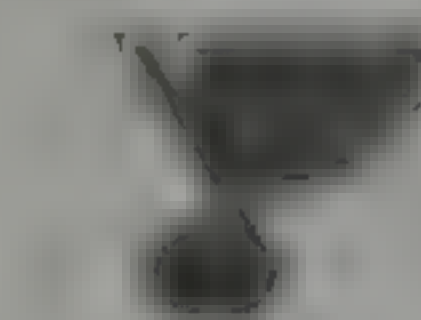
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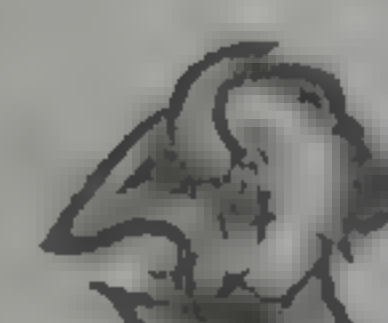
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An Urban megalopolis

Local retailers set to open one of the largest clothing shops in Western Canada

By JULIANN WILDING

As Edmonton's downtown core prepares for its upcoming rejuvenation, it seems only natural that one of Edmonton's oldest fashion retailers would see this as the time to expand into a shop unlike anything the city has seen. Urban Men, Urban Women and Heroes in Edmonton City Centre will merge under one roof, creating a 7,200-square-foot retail mammoth that, once it's completed (hopefully by the end of October), will be one of the largest clothing shops in western Canada.

Operations manager Dave Olson and co-owner Duane Pasieka walked *Vue Weekly* through the space last week and gave us the rundown on the features of the new store. Situated on the upper level of the mall, the aquarium-like store boasts an all-glass storefront and a full floating ceiling, all backed by a row of floor-to-ceiling windows overlooking the 100 Ave and 101 St intersection, downtown's busiest corner. The interior will house cement shoe display tables, leather furniture, enormous change rooms, a

"denim bar" to stock and organize different types of jeans and a mini-cappuccino bar. After the quick tour, Olson and Pasieka discussed their plans for controlling such a giant of a store in what is still something of a mouse of a city.

Vue Weekly: Did the decision to renovate the mall spur the inception of the new Urban store or was it an idea you'd had independently?

Dave Olson: I don't think it had anything to do with what the mall was doing. [The timing] is nice, and it definitely made it



more appealing for us to want to open up a bigger store, but our company has always wanted to expand and create a better shopping experience in Edmonton. I definitely think it's awesome for Edmonton to have all this money that's been sunk into the downtown core because it will make it that much more varied and appealing. But we have to open up for us, and not just because someone else is putting money into a situation.

VW: What do you see as the advantages of combining the existing stores?

DO: It's going to be more of a one-stop shop. Currently, the way the stores exist now downtown, if a guy and a girl come in together and

want to shop for clothes, the girl has to go over to the ladies' store, and the guy has to go over to the men's store. Then if he wants to buy jeans he has to go downstairs to Heroes and then come back up, so there's a lot more unnecessary traveling. It's also more expensive to run three different separate stores, so it's more cost-effective to put the stores under one roof.... I guess that's the main thing for us is just to make our stores really customer-friendly, so customers can come in and see an outfit put together, and they're easily approached by sales associates. The company's been around for 17 years, so we don't want to lose the appeal of being very customer-driven and having that kind of boutique feel but in a bigger atmosphere.

VW: It seems like it'll be easier to control the important areas of the company if it's all under one roof.

DO: We hope so, but it's such a new thing. None of us have been in a situation before where we're running a 7,200-square-foot store.... There are a lot of areas that we're still just hammering out every day, or waking up in the middle of the night and going, "Should we do this or should we do this?" It's ongoing.

VW: Are you bringing in any lines that will be new to Urban?

Duane Pasieka: We're looking at that. We're not going to say anything right now, especially not with that tape recorder going, but we are looking at some new lines.

DO: It's also important for us to stay very focused in the same direction that we've been going for years. Bringing in new lines is one thing, but it's also nice to stay consistent. When people think of Urban, it's a very unique shopping experience and they're used to the type of clothes that we have in our stores. I think we've changed up our buying a little bit in the last couple of years, just to make it a little bit more casual and be a little bit more funky and fashionable. But

the reality of it is, we don't want to lose sight of what we're doing.

DP: We're also developing our own line. We've been developing shirts, some outerwear pieces; we're looking at developing our own denim, so that soon about 25 per cent of our store will be with our own label, for men's and ladies' wear.

VW: Are the two of you also a part of your design team?

DO: I would say it works two ways: there are certain designs that

the last few years and putting them into our own ideas.

DP: We've also got two great buyers, Erin Pasieka, my brother and the other co-owner, and Joni Pasieka, my wife, who are just very current and know what's going on. Eric does the men's and Joni does the ladies'. Every day of the week there's new product coming out that we're being exposed to and these two are just really on top of it.

VW: What do you see as the

Dave Olson and Duane Pasieka



are already there, so that we can say, "This is a really good basic, we're going to put this into our group," but we also look at some of the trends, some of the styles that are working. It's no secret: you look at some of these other big retailers, these kings and giants, and they've been doing it for years. They take good ideas that other manufacturers are doing and they produce them at high volume for a lower price. We like to stay current, we like to stay successful, and, you know, everybody needs a nice tailored dress shirt, every lady needs a great business suit, so we're just taking ideas that we've learned over

future for retail stores such as Urban?

DP: The future will bring stores that are so beautifully set up, so beautifully merchandised, that the sales associate on the floor is an added bonus. So you can walk in and you know where everything is, you can find your sizes, you can see that this colour top goes well with this pant, and it's all very organized and nearly self-service. Now, a salesperson comes up, a person who's knowledgeable about the sizes and fits and colour, and helps you. Now that's an added bonus. This is the way most companies will go in the future. You just walk in and let the store tell the story. ▽



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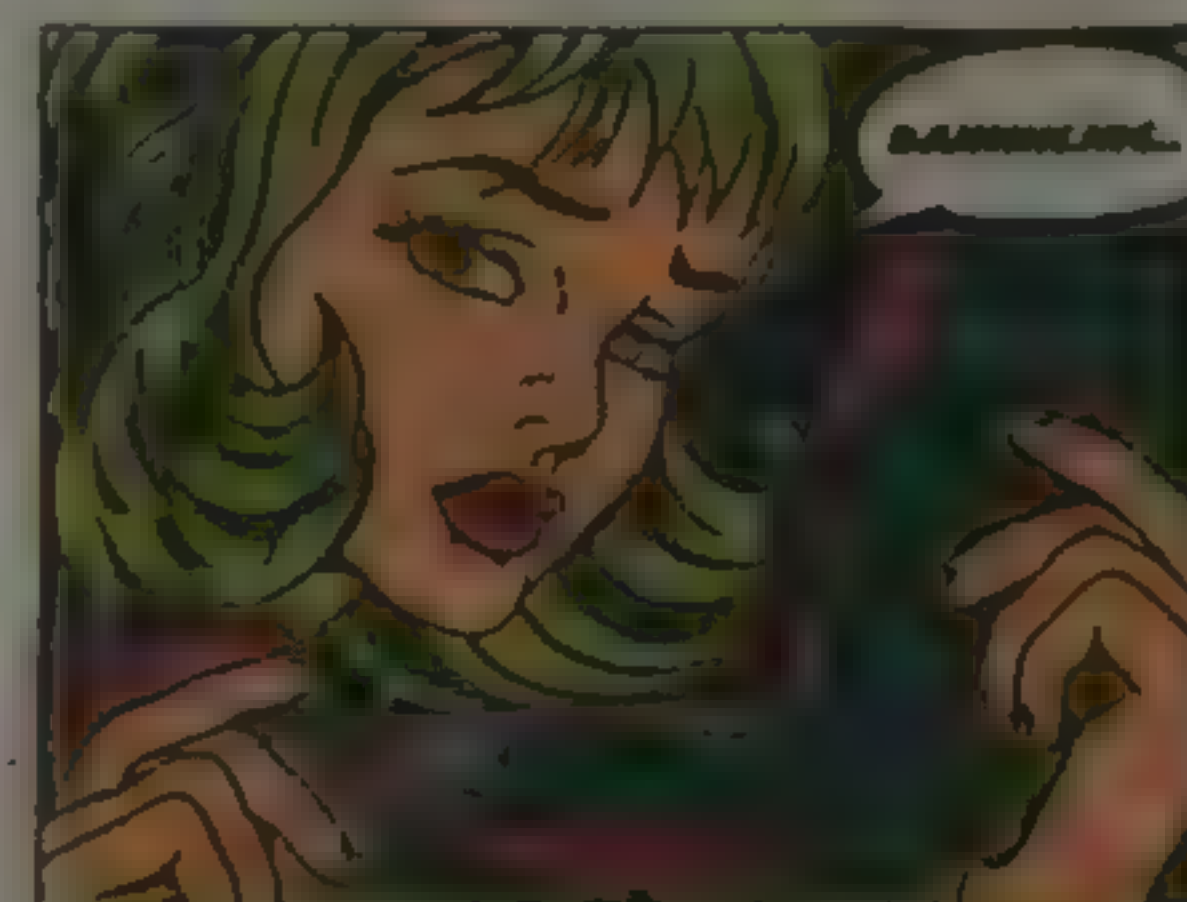
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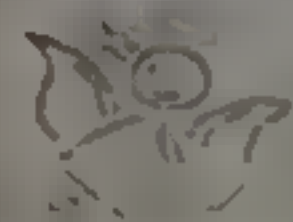
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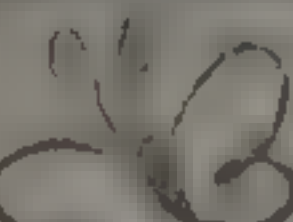
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You always help the one you love

You're tired, overworked and bummed—and suddenly a tiny blob of oozing red manifests on your kisser. The dreaded cold sore. It's a shocking fact that 75 per cent of us have been infected by the herpes virus, which can be transmitted either lip-to-lip or via the joys of oral or genital sex.

This strange life form snoozes in the nerves of your spine. When you're whacked out it wakes up and makes the journey along your nerves from your back to your lips, where it creates a lesion. In other words, a cold sore is your early warning that it's time to get relaxed, eat well and deal with whatever's bugging you.

The last thing you want is for your immune system to be so low that it lets some of those viruses take the wrong turn and end up in your eyes, where they can cause vision-blurring scarring.

Try not to spread your worries, either—remember that a cold sore is contagious even when it's just starting to tingle and hurt and you can't see a lesion yet. Herpes can also be spread by sharing eating utensils. And the critters involved are almost as happy to take up residence on a new set of genitals as on a new set of lips. Some people are viral "shedders," meaning they

can be infectious even when no symptoms are present. You can't protect yourself 100 per cent, but try to avoid kissing if there are any cuts, cracks or breaks in the skin on your lips and cheeks. And don't have sexual contact if your partner has any symptoms.

Pretty much all treatments—the three major antiviral pharmaceuticals, herbs or supplements—work way better at prevention than at treating an outbreak. So if you're prone to cold sores, it's a good idea to know your early warning signs and have your remedy of choice in the medicine cabinet for the day an outbreak threatens.

Taking 15 to 30 milligrams of zinc daily helps prevent viral replication. Some people soak garlic in oil overnight and apply the oil to areas where lesions threaten. Take it internally to boost immunity.

Here are some more comments from a variety of experts on the subject of fighting the herpes virus:

"Lysine is effective at preventing, not treating cold sores. Generally we shift the diet from warm foods to more cooling foods. From a Chinese perspective, internal heat manifests on the skin. Cucumbers, watermelon, dill and mint are cooling. Vitamin C, up to four grams a day, stimulates immunity. Licorice is a very potent antiviral. Aloe vera is an immune stimulant. Take the juice or the gel." —ARVIN JENAB, NATUROPATH

"In 90 per cent of people who have [cold sores], it comes from the liver. The yin and yang lose their balance, and cold and heat lose balance. If the liver heat is too high [yang] we have to use cold things to bring it down. Good foods are honeydew melon and green vegetables. If the kidney energy is getting lower, that's another reason for [cold sores]. Working long hours makes liver energy go down. Too much sex is not good—two or three times a week is all right." —ALICE FAN, TRADITIONAL CHINESE MEDICINE PRACTITIONER

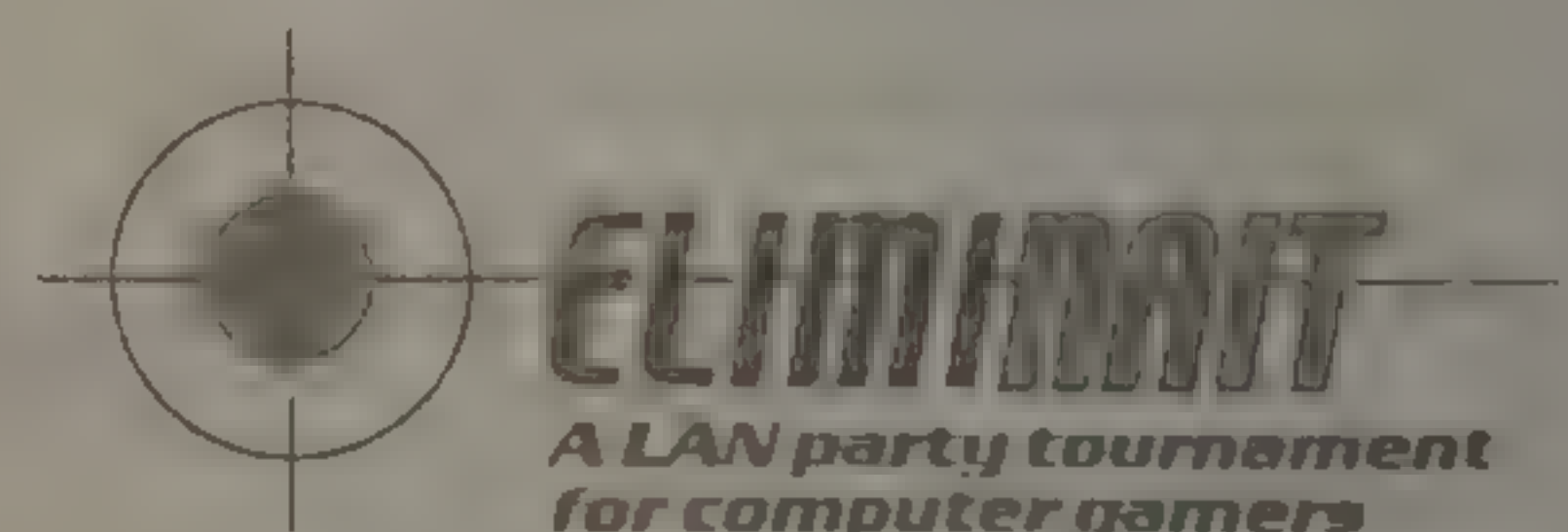
"Topical lysine or zinc oxide purportedly work, but in clinical studies they haven't held up. People took high doses of lysine orally. The group on placebo did better. The evidence for homeopathy is anecdotal. If these homeopathic things do keep your immunity up, then yes, they may have an effect. Herpes lives in the dorsal ganglia of the spine, so it's hard to believe homeopathy or a special diet can eradicate it. Keeping immunity high is difficult to do. Some research suggests vitamin C decreases the chance of getting a cold." —CHARLES LYNDE, DERMATOLOGIST, ASSISTANT PROFESSOR, UNIVERSITY OF TORONTO DEPARTMENT OF MEDICINE

"Avoid intimate contact if somebody has a tingling, tickly or itchy sensation [on the lips or genitals]. Usually within 24 hours a blister comes up in that spot. Once you have any sensation you're contagious until it's totally healed over. The jury's out as to whether or not condoms can prevent herpes. The important thing is to prevent contact when someone is symptomatic. There's not a lot of studies on use of dental dams [to prevent infection during oral sex]." —NATALIE FAWCETT, NURSE

"The assumption is that you've got herpes for life. In homeopathy we see a way out. There's the potential for successful treatment, which means basically no recurrence. Because it's chronic, you don't want to suppress it with the wrong homeopathic remedy. A trained homeopath treats the patient's mental, emotional and physical states. Mentally, people with herpes are trying to cover up—they would rather not show their weakness." —DANIELLE MOLCAR, HOMEOPATH

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WHAT

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WHEN

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WHERE

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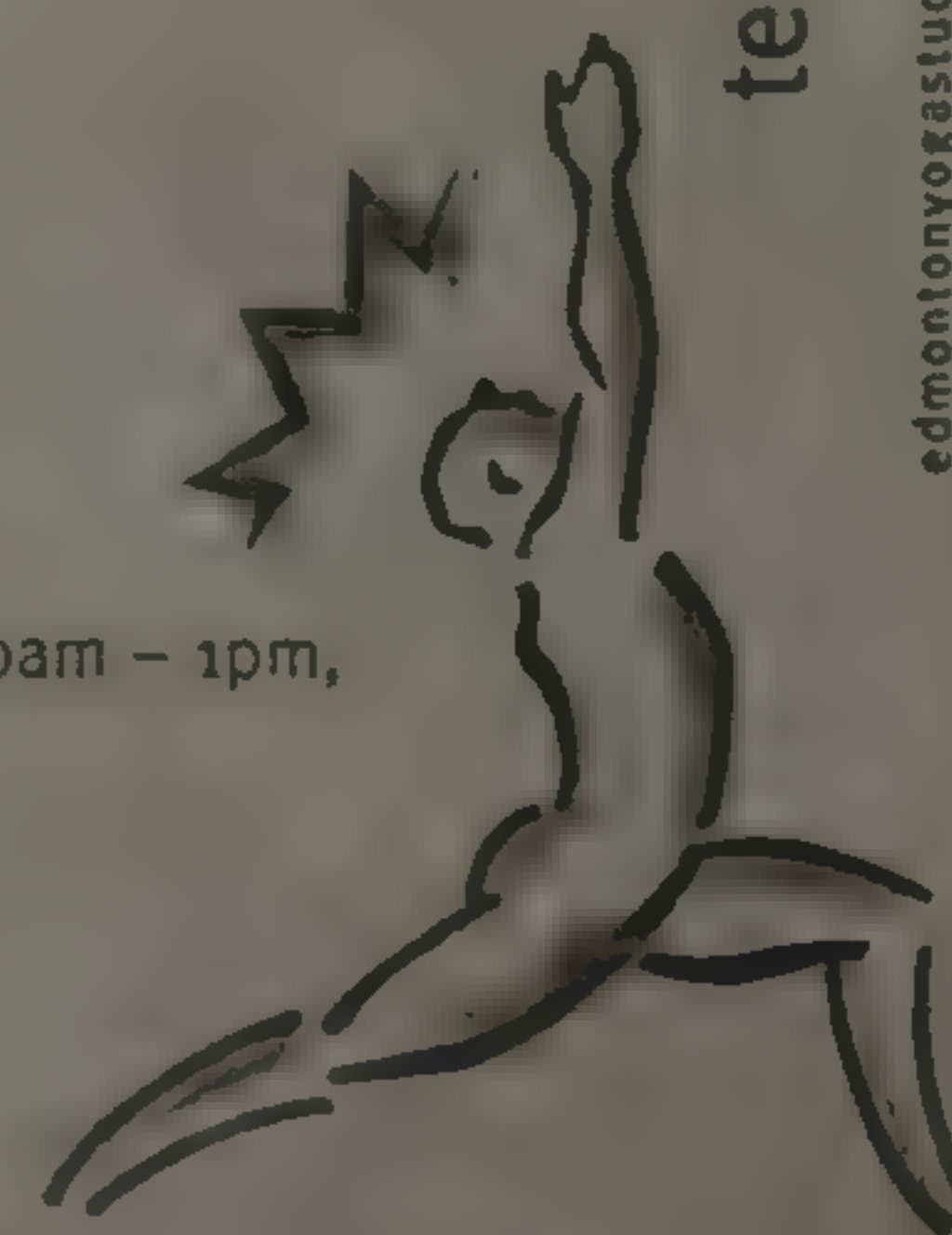
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BAKERIES

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BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering

lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Dante's Bistro (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

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Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Chnstian entertain you for lunch, dinner or a late night snack. \$-\$\$

CAFÉS

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Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

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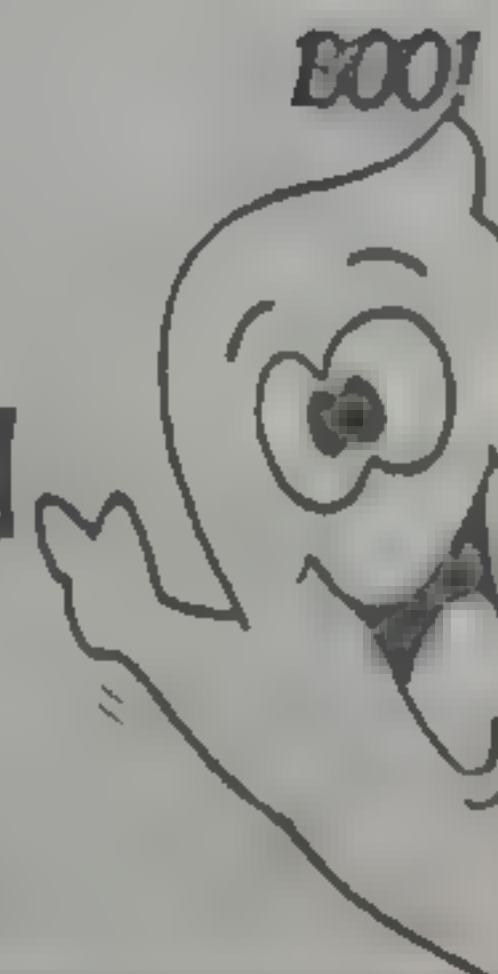
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The Motoraut (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Oscar's Steakhouse & Deli (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

Pradera Café (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays (carved table-side). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

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The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

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Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

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Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Jaipur (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni

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VUEWEEKLY



The pesto of both worlds

Vue breaks out the food processor and grinds up a heap o' basil leaves

By DAVID DICENZO

Forget that proverb about making lemonade—I say when life gives you basil, make pesto.

I found myself in possession of the fine herb after the lady of the house returned home from a visit out east. Her folks had sent her back with a huge bag of the highly aromatic stuff. Surprisingly, the delicate basil travelled well and with so much of it at my disposal, I figured it was time to dust off the mini-food processor and make some pesto.

Pesto is forever linked with the city of Genoa, but its origins apparently date back to Asian and African culture. Maybe those people liked it, but I was never big on the paste in my earlier years. To be honest, for an Italian family, we didn't eat that much of it—although I do remember the ominous little pesto-filled baby jars that were mysteriously tucked away in the back of the freezer.

These days, though, it's become much more of a fixture in my diet. And if you're looking to make something that has great flavour without exerting yourself in the slightest, pesto is the ticket. If you've got the ingredients and a food processor, the only thing you really need to worry about is making sure everything is fresh. Otherwise, the process is a breeze.

I called my sister, who happens to be a pretty ingenious individual in the kitchen, to get her take on pesto. Maria essentially makes it once a

year, right after she's done harvesting her basil from her backyard garden. Her go-to recipe was borrowed from the late James Beard, the so-called "Father of American Cooking." The ingredient list is as follows: four cups of basil leaves, three cloves of garlic,



half a cup of pine nuts, half a cup of Italian parsley (that's flat leaf, by the way), one teaspoon of salt, between half a cup and a full cup of olive oil (I'd lean towards the latter) and half a cup of grated Pecorino or parmesan cheese. Chuck it all in a processor and blend until smooth. See? Easy.

Denser in the dark

But pay attention, people—there's more to know. Now that you have your lovely pesto, you need to figure out a meal. It'll be pasta, naturally, but what type? "I always use a really good spaghetti," says Maria, referring to a very thin version of your typical dry spaghetti noodle. "The pesto coats all the individual strands and the key is to serve it immediately." She advises staying away from stuff like penne or rigatoni because those denser noodles take away from the pesto. Pesto, you see, is not like a regular sauce that smothers pasta; it's more of an accompaniment and it needs to have the chance to sing on its own.

The thing is, you can do much more with pesto than simply mix it into some noodles. "It's pretty versatile stuff," Maria says. And I agree. For instance, my sister loves smothering pesto on a loaf and using it as a substitute for garlic bread. Pesto is also a brilliant alternative to tomato

sauce as the base of a pizza, thereby making the pie "white." You can use it as a rub/marinade on meat and seafood, as a base for soup or—as I once did—you can make pesto mashed potatoes (a wicked side dish, by the way). I've also been known to spread some on a sandwich or use it to top some nice, fresh tomato slices just for a simple little side.

Don't be afraid to try different herbs and ingredients as well, be they dill, cilantro or some yummy sundried tomatoes. Rigolotto's kitchen staffer Ivo Plorecky believes the possibilities are endless. "Whatever a person dreams up," he says.

Basil faulty?

One thing that must be kept in mind is proper storage. Because Maria makes her pesto once a year, she obviously puts a bunch of it in the freezer. But the pine nuts and the cheese tend not to freeze well, so when she makes her one mighty batch, she leaves those two ingredients out and adds them after defrosting. She knows some people who freeze pesto in ice cube trays in case they require just a small portion—say, if they were adding it to a soup.

If you're a real fanatic, you might even try making pesto using the old mortar and pestle method, crushing it by hand as opposed to relying on the impersonal technology of a food processor. Go ahead, give it a whirl—but bear in mind that if you're making it for more than, oh, two people, you might be grinding all day. There's nothing wrong with using the chopper. Just make sure you have fresh ingredients, especially the cheese.

"You have to have better quality cheese," says Ivo. "Don't use Kraft parmesan." ☐

Non-smoking. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callington Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italia Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$

La Spiga (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

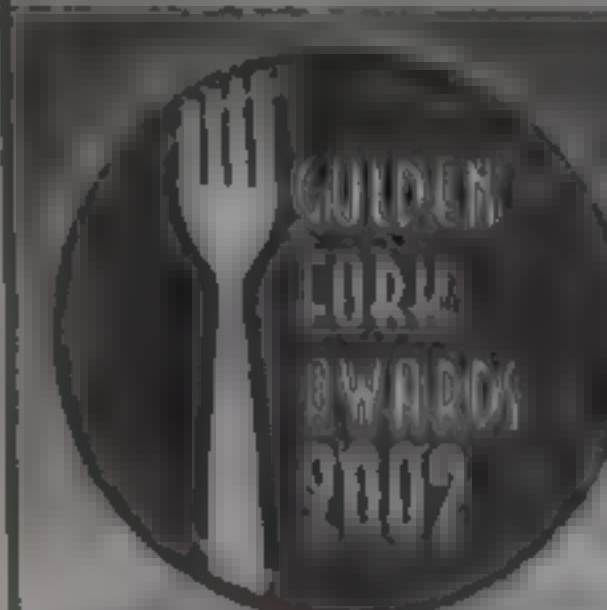
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Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus.

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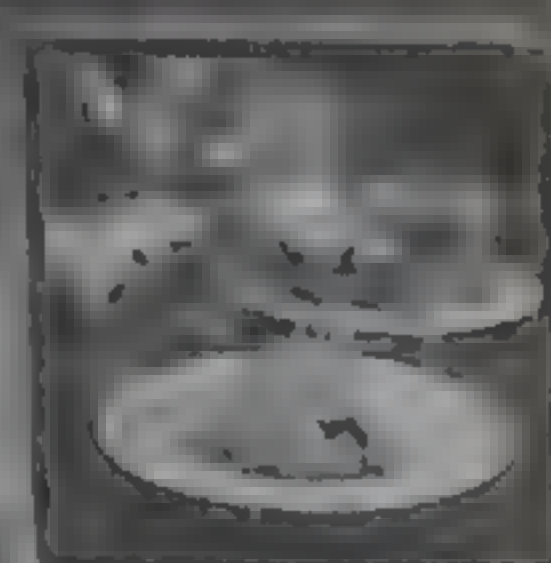
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DISH WEEKLY

Continued from previous page

himself. Smoking. \$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$

Ylannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

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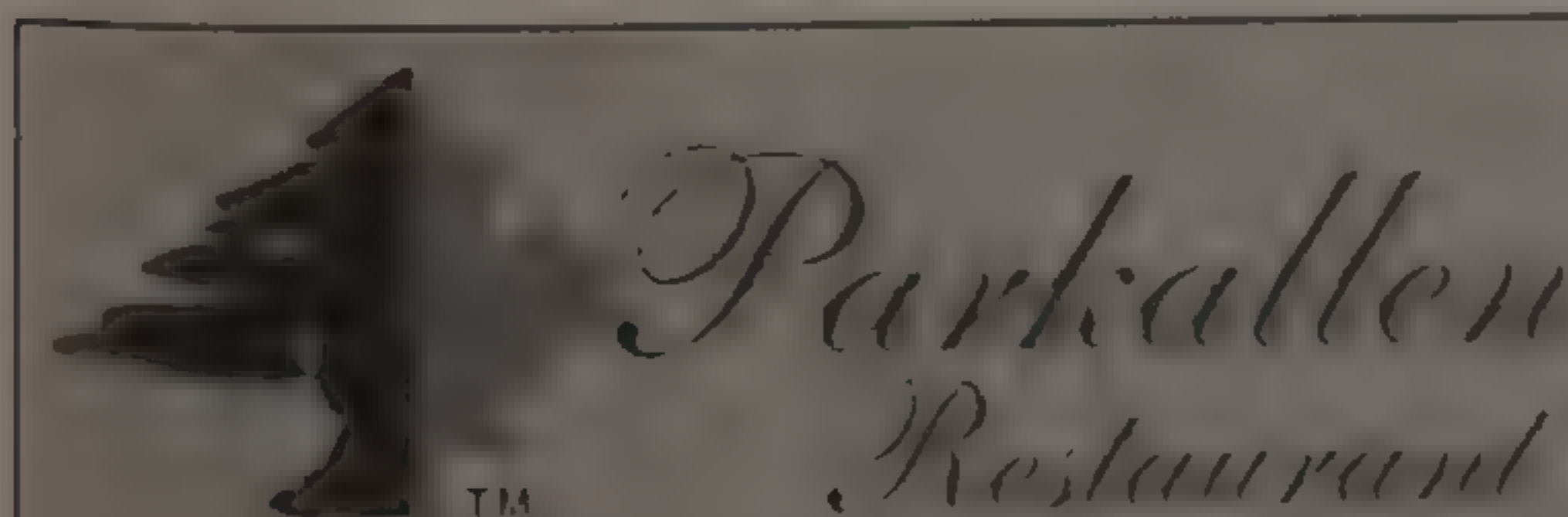
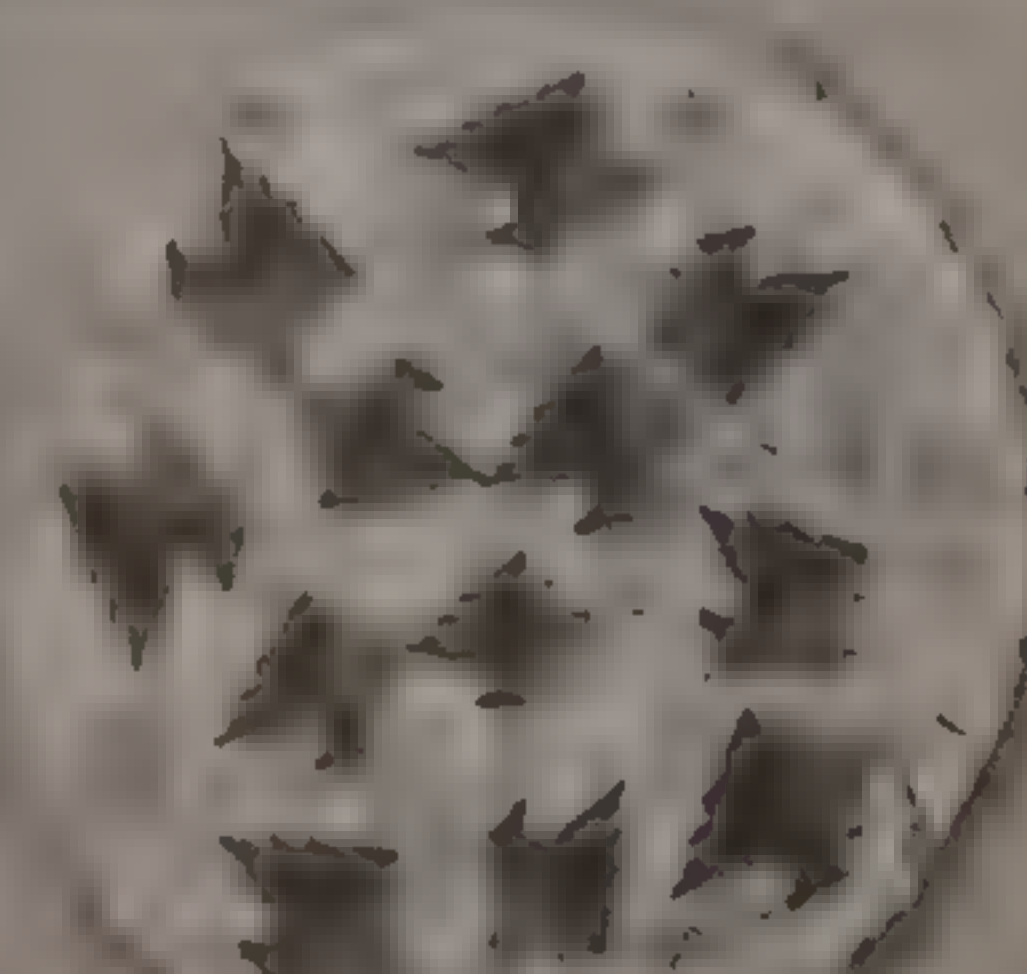
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DISH WEEKLY

Continued from previous page

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Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furusato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrées. Try our tatami rooms. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

MALAYSIAN

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolian Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Prices and fun can't be beat! Smoking. \$

Yabb's Boneyard/ The Library (11113-87 Ave., 439-4981) Our speciality is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Lighthouse Cafe (1331 104 St., 433-0091, 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring

the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

TAPAS

Savoy (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

Thai Orchid Restaurant (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

Thai Valley Grill (9403-98 Ave., 413-9556) Thai cuisine done to your liking (mild, medium or spicy hot!) by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai and much more. You judge the quality. Enjoy your River Valley. Evening dining from 4:30 on. Non-smoking. \$\$-\$\$\$

UKRAINIAN

Pyrog House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrées and desserts. \$

Veggie House (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

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music



Wash your mouth out with punk!

Guttermouth has no patience for poseurs or posturers of any stripe

By JENNY FENIAK

Punk rock (n.): a loud, fast and deliberately offensive style of rock music.

Guttermouth, who started playing their own melodic, nonsensical brand of punk in the late '80s, used this definition on one of their band shirts. Earlier this year, singer Mark Adkins reaffirmed his faith in the genre in his tour diary. "Who in their right mind would ever think that punk music would still be alive and kicking?" he wrote, referring to Bad Religion's latest disc. "Not me, that's for sure, but this obviously isn't the first time I have been wrong. Punk has been so watered-down and diluted as of late... and then this happens. I won't even try to justify my praise for the album because I know oh too well how many of you self-proclaimed punk purists think. The same. That's right—not an original thought in anyone."

Well, Adkins is a self-proclaimed realist with a cynical attitude toward anyone who attempts to oppose "the system." But what is a realist, really? The animal rights protesters covered in fake blood who Adkins can't take seriously when they show

up at his gigs? Or the crusty street punks Adkins hates, begging for change instead of being "run by the man"? These people believe they have a real idea of what's right, but whether their ideas are accurate is all a matter of perception.

"Everyone creates their own situation in this world," says Adkins, "and we've created this band and we created our existence in this world." But what have they created with Guttermouth? According to

[PUNK] **punk**

Adkins, "The attitude of the band has always been, the day it gets boring or turns into a job is the day we quit. We've always had that ethic. We're still pretty much just jacking off, screwin' around, having fun with it. I've always understood the concept where you need to work within the system even if you don't like it. You've got to get inside of it and change it from the inside and take what good things there are from the system and make them work to your advantage."

Gone for the Gusto

And so, over the last 13 years, Guttermouth has worked to better their lot as professional musicians. After a number of years recording with Nitro Records, who "fell asleep at the wheel and forgot to offer [us] a new deal," Guttermouth signed with Epitaph and released their second contract album, *Gusto*, in

August. "It all comes down to what's better for the band," Adkins says. "You want a label that's a little bit more high-profile than some of the smaller labels, and to be honest, some of the smaller labels, they don't know what the hell they're doing. They think it's like starting up a clothing company or something; it doesn't work that way. And anyone who thinks that the record business is a big independent business, it's bullshit. You know, it's huge! If the record-buying public only knew how it works!"

Business aside, Guttermouth's continuously entertaining live shows are what keep fans coming back and allow Adkins and crew to carry on in the watered-down world of California punk music. "We've been called sexist and racist and this -ist and every 'ist' in the book," he says. "If there was a band who had the deepest message in the world and yet they just stood there and had no stage presence, I would leave and be bored. I'd rather see a band who's pottying out their mouth and having a great time and putting on a great show."

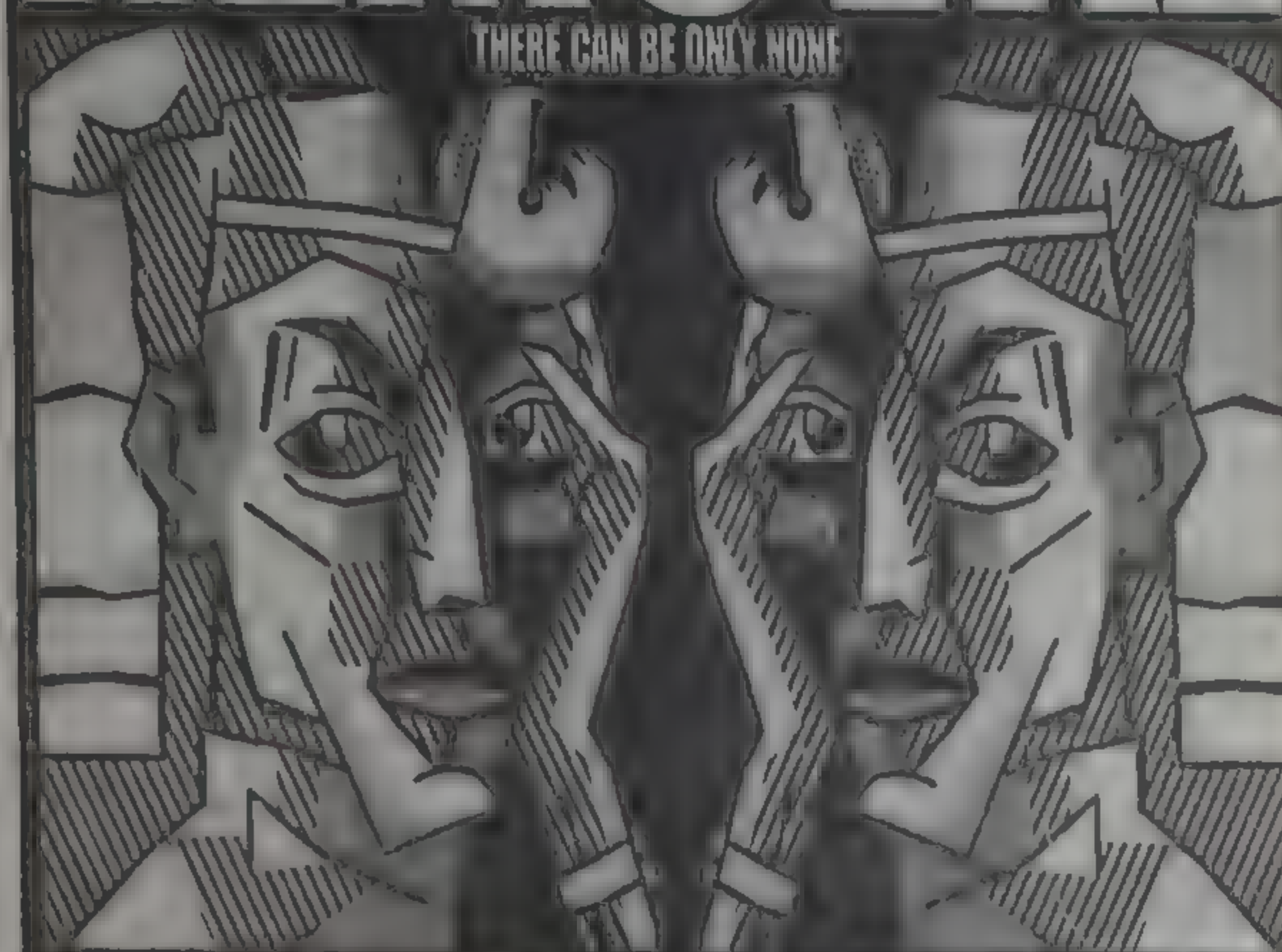
In other words, as long as Guttermouth can continue playing quick, catchy tunes about peeing in the shower all over the world before returning to their Orange County surf and sunshine, they'll be happy. ☺

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MUSIC NOTES



all about
the local
scene

By PHIL DUPERRON

A hot cuppa Kottke

Leo Kottke • Myer Horowitz Theatre (Students' Union Building, U of A) • Tue, Oct 15 Sometimes the simplest questions lead to interesting answers. Like asking guitarist Leo Kottke where he's from. Normally you just look that info up on the Internet, but Kottke's website is different. There's no biography there—hell, you can't even buy anything on it. There's some semi-biographical, pseudo-political writing and an extensive discography extending over 30-odd years of making music, and it's all very interesting—but where's he from?

Turns out he was born in Georgia, but moved around for most of his youth. He's been paying his taxes in Minneapolis, but he spends 80 per cent of his life on the road by himself. "That's a little funny, how much time you spend in motels," he says. "If you added up all the time, I guess Holiday Inn is where I'm from. I just hope and pray there's a window I can open.

That's heaven, to be able to stick your head out the window."

Kottke likes the solitary existence of a troubadour; you'd think that kind of life would quickly become routine, but the only pattern he's spotted is airports and other familiar landmarks. "Beyond that," he says "everything keeps changing. That's a really peculiar state of affairs. Psychologically, *homo sapiens* craves routine. That's why I run. I hate running, but I like the way it tunes you up. Very soon you begin to feel like wallpaper—flat, thin, dry, flaky, quiet and hard to look at. Running helps put you back in your skin, it gets you off the wall. I'm not a freak about

it. I only run about a half-hour every other day, but that's enough."

Kottke has always preferred being a solo musician, but he often brings in session players on his records to keep his label happy. "You can insist on anything and generally get away with it," he says, "but it's not that wise if you want to keep working." Besides, he likes the company in the sterile environment of the studio. "I hate recording. I like the end result sometimes, but the process leaves me pretty damn cold. The only thing I can

compare it to is embalming. Not that I've done a lot of embalming, but it gets pretty old. It's always in a little room with no windows and nothing sounds the same in the studio. Even with as much time I've wasted in the studio, I never get used to it."

For his latest disc, *Clone*, Kottke collaborated with Phish bassist Mike Gordan. The recording was more than halfway finished before they mentioned the fact that they were teaming up to their respective labels, who fortunately turned out to have no prob-



remy shand

live

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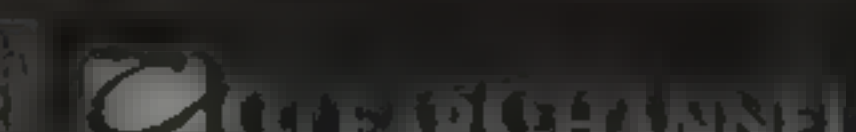
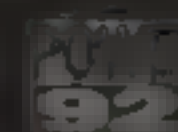
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lem with the idea. "They were really encouraging with Mike and I," Kottke says. "They didn't tell us what to do or demand to hear any of it until we were done, which was a good gesture."

Kitchen utensils

Come On In My Kitchen 4 • Festival Place (Sherwood Park) • Fri, Oct 11 The history of the blues is filled with amazing myths and legends about the hard-livin', hard-playin' folks who spawned it. One of the strangest cats out there was Robert Johnson, whose short life and mysterious death have inspired endless stories inspired by Johnson's supposed visit to the crossroads where the Devil granted him his unholy talent in exchange for his immortal soul.

I'm sure Mark Sterling wasn't thinking of anything quite so diabolical when he borrowed the name of his blues circle from a Johnson song. "He's definitely an interesting character," says Sterling of the legendary bluesman. "But the '30s were very different. Voodoo and dealings with the Devil were very real things."

Sterling started the Come On in My Kitchen series back in 1999 with the help of CKUA music director Peter North. It's a similar idea to the workshops (or sessions, as they're now called) at the Folk Fest, where musicians get up and play together and just see what comes out. This year, Sterling will be joined by Winnipeg's Brent Parkin and Willie MacCalder, co-founder of the Powder Blues Band. "Love of the blues," he says, is the basis of the show, but adds that since so much of modern music has been steeped in that tradition, "we'll be touching on almost every style of music since the '30s. The blues is a constantly evolving thing. There are always people who are into it in every generation."

The spontaneity that arises among a band of players who've never been onstage together appeals to Sterling. "A lot of bands rehearse and rehearse before they ever play a gig," he says. "We just play the gig. The rehearsal is all the playing we've done over the years. That's what makes it different and fun. The music has sort of a life of its own."

Sterling's interest in the blues began with rock bands like the Rolling Stones, but soon he was poring over the scratchy, poorly recorded sources of their inspiration. "The further back I went, the more I enjoyed it," he says. Now, with the reissuing of many old blues artists on CD (including Robert Johnson's entire catalogue), anyone can get their hands on recordings that were once the exclusive purview of serious collectors. "Now is the best time ever to be into the archival stuff," he says. "The more you know about the history, the more you have the ability to create something that will be lasting or meaningful to people."

Your Vriends and neighbours

Ann Vriend and the Dropouts • With the Al Brandt Trio • Bonnie Doon Hall • Fri, Oct 11 Even though local pianist Ann Vriend won studio time in a recent battle of the bands, she's quickly discovering how expensive it is to put out an independent disc. The contest was supposed to

pay for a demo but instead she aimed high and poured all the cash into a full-length, forcing her to come up with the rest of the dough herself. "It adds up really fast," she says. "Really, really fast. It's kind of scary. I've never borrowed this kind of money before and hopefully it all works out."

To help smooth things over, she's holding a fundraising gig for the disc. It's also a chance to reintroduce people to her band, the Dropouts. Although she's been playing with them since January, many people still think of her as just a voice and a piano. To hear Vriend tell it, she fell into the solo genre by accident, but at this show she'll be doing both. "I've gigged a lot on my own," she says, "but people have only seen 40 per cent of my material. A lot of the band material doesn't work solo because it's so groovy. I always intended to have a band. Fans of the solo stuff can still get their fill and get into the band as well. After people have listened to some introspective stuff, they'll get a big funky dance set."

The upcoming disc (which has a secret working title) is being recorded at Beta Sound Recorders and a home studio in order to keep costs (and pressure) down. "When you're in the studio," Vriend says, "every time you go to the bathroom or out to lunch you feel like you're wasting your money." To make her life even more complicated, she'll be recording all the piano tracks in a local church, where the built-in acoustics will add colour to the recording. "We'll just rent the recording gear," she says, "and bring it into the church for three solid days and just camp out. I think we'll end up with a lot of good piano sounds. We really wanted to do the best job we could with the piano."

Hadrian's wall

BEAMS (Boreal Electroacoustic Music Society) • Latitude 53 • Sat, Oct 12 When most people think about covering an old song, they think about reaching back to the classic pop of the '50s and '60s. Of course, if you're a modern pop diva, the '80s will do fine. But for Don Ross, reaching into the past has a much different meaning. Ross plays the clarinet—a harmless enough instrument, to be sure—but he's also a member of the Boreal Electroacoustic Music Society, famed for their often-outré sonic experiments that use a combination of traditional instruments and complex computer programs to create musical sculptures. With the help of Shawn Pinchbeck, Ross will recreate a piece of music composed more than 1,800 years ago for the Roman emperor Hadrian (best known for overseeing the construction of the Scottish wall that bears his name, and which marked the end of Roman expansion on the island).

"The Hymn to Helios" was penned by Mesomedes of Crete, Hadrian's court composer. All that's left of the ancient hymn are some numbers representing string length ratios and timing written in Pythagorean notation, which breaks everything down into threes. Scholars at the University of Vienna have been reconstructing these notations into music for a while now (check out www.oaaw.ac.at/kal/agm/index.htm if you're interested). It's impossible to know what the piece originally sounded

like or even which instruments it was meant for, but Ross and Pinchbeck have enough to work with in order to come up with two different versions to present to the public. "It's amazing you can take that and turn it into something heartfelt, something that lives and breathes," says Ross. "It's like taking a 2,000-year-old mummy and giving it a life of its own."

Ross was introduced to BEAMS three years ago during one of its instant composing nights, where people create improvisational music with the help of computers. Always on the lookout for ways to blend his clarinet playing into an avant-garde mix of classical, electronic and rock music, he soon joined the eclectic society. "It's hard to find the thread that ties BEAMS together, because it's just experimental," says Ross. "It's kind of cutting-edge stuff. BEAMS concerts are sometimes like the Fringe. Some excellent stuff comes out of it, but not everything works exactly how we'd like them to."

Pangina dentata

Pangina (CD release) • With Agriculture Club and Metallica • Power Plant (U of A) • Sat, Oct 12 Pangina got their start playing cheesy metal covers at spoof gigs like Big Hair Rock and Calgary's Moustache Rock. But guitarist Christine Chomiak says they're grown up now and have a brand-new disc to prove it. *Bach's Lunch* is the title, winning out over runners-up like *Pangina on the Pilsner* and *Read My Lips*. Recorded at the infamous Studio E (once known as El Zorro Loco and now as the auspicious-sounding Boyle Street Performing Arts Society), Chomiak says they used whoever was handy "to press the record and play when we needed it." But the mixing was handled by drummer Lori Gawryluk, a seasoned engineer herself. "We're a very multi-talented band," says Chomiak, a self-professed "media-ho" who works in print, radio and as the prairie correspondent for CBC-TV's *ZeD*.

The best thing about the Pangina CD release party this Saturday is that the band won the slot in a competition. "We were the only girl band at the battle and all the guys got along with us—until we won," says Chomiak. Then the boys felt threatened and resorted to name-calling—someone even wrote a letter to the U of A student paper *The Gateway* complaining about their victory. "We're the first to admit we're not the most technically proficient players, but at least we're entertaining," she says. The round of blowjobs (shooters, I'm guessing) they gave the judges didn't hurt their chances either. See, guys? Girls don't win these things 'cause they're sexier than you. It's 'cause they're smarter.

But Pangina may have to relinquish its title as a chick band, because this is bassist Kim Steele's last show. Chomiak says they've whittled down the competition for her replacement, but questions still linger. "Should it be a girl or should it be a boy?" she asks. "It all comes down to who is most comfortable." Actually she's been surprised by the number of male rockers in town who've inquired about the position. "Maybe they need to feel their feminine side," Chomiak speculates. "But would you get grossed out if we say we have cramps?"

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NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. THU 10 (7:30pm door): Chris Miller. FRI 11: The Dudes, The Skinny. SAT 12: Kathleen Yearwood, Tanyss Nixi and The Western Casket Factory. THU 17: Wayne Arthurson (reading), The Dilettantes. FRI 18: Assemblage 23, Voice Industrie. SAT 19: The Wollnote, Witness Protection Program.

REV 10030-102 St., 423-7820. FRI 11: The Newdeal, Progressive, Breakbeat. SAT 12: Greyhound Tragedy, Phork, Krazy 8's, The Ben Spencer Band. FRI 18: Removal, Nevertheless, First Aid Kit. SAT 19 (9pm door): Brundlefly, Tim Balash and the Chrome Magpies, The Floor. TIX \$5 @ door.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. *Every THU (9:30pm): Open mic. FRI 11-SAT 12: Goobies Junction.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. *Every SAT (3-5pm): Hair of the Dog. No cover.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058.

THU 10-SAT 12: Lloyd Jones (R&B). MON 14-SAT 19: Joe Houston. No cover.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 11-SAT 12: DC and the Flxmix.

CLIFF CLAYVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. *Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.

THE DRUID 11606 Jasper Ave., 454-9928. THU 10 (9pm): Rotting Fruit. No cover.

DUSTERS 6402-118 Ave., 474-5554. *Every THU: Open stage w/Juke Joint. FRI 11-SAT 12 (9:30pm): Force of Habit (rock). No cover.

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. *Every SUN: Open stage hosted by Mike Caton. *Every MON: Metal Mondays hosted by the Bear's Yukon Jack. *Every WED: Boogie Nites. THU 10: Drive By Punch (CD release party). THU 17: The Fabulous Beefeaters

FLYBAR 10314-104 St., 421-0992. *Every

MON (9pm-12): Open stage.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. *Every WED and THU (9-11pm): Latin dance lessons. *Every weekend: Live Latin music.

MIKE'S SPORTS BAR 304 Westgrove Dr., Spruce Grove, 962-5333. FRI 11-SAT 12 (9:30pm-1:30am): Mr. Lucky (blues, boogie, R&B). No cover.

O'BRYNE'S 10616 Whyte Avenue, 414-6766. *Every SUN-WED (9:30pm): Local live music. *Every FRI (9:30pm): Finnegan's Wake.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. *Every MON (9:30pm): Open stage hosted by Chris Wynters. *Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-7468. *Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. *Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. *Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All-ages event, kids welcome. No cover. *Every SUN (8pm): Sunday Night Live: Punchline Scramble! The Comedy Game Show. THU 10 (9:30pm): The Town Pants (Celtic folk/rock). \$4 cover, FRI 11-SAT 12 (10pm): Omar and the Howlers. \$10 adv. tickets. SUN 13 (8pm): Sunday Night Live: Adam's Rib, Punchline Scramble, DJ Dudeman. \$6 cover. MON 14-WED 16 (9:30pm): Adam's Rib (alt rock). No cover. THU 17 (9:30pm): Joshua's Habit. \$4 cover. FRI 18 (7:30): Early show: Pied Pumkin (folk trio). (10pm): Late show: Tacey Ryde. TIX \$10 until 8:30; \$6 after. SAT 19 (10pm): Bobby Cameron Band. \$6 cover. SUN 20 (8pm): Sunday Night Live: Matthew's Grin, Punchline Scramble, DJ Dudeman. \$6 cover.

ST THOMAS CAFÉ 44 St. Thomas St., 458-8225. *First THU (7:30-11:00pm) ea. month: Acoustic open stage hosted by Penny and Jim Malmberg. *Every FRI: Jazz Night.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave., 433-8369. *Every 2nd Sun (2-5pm): PROxyBOY (live chill-out electronica). *Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat). FRI 11 (9:30pm): Beagle Ranch, Andrew Kennedy (alt country, pop). FRI 18 (9:30pm): Ralph Boyd Johnson (singer/songwriter, poet). \$6 cover

TIM'S GRILL 7106-109 St., 413-9606. *Every SAT: Open stage hosted by Dan Meunier. FRI 11 (9:30pm): Luann Kowaluk, Wendy McNeill. No cover.

CLASSICAL

CONVOCATION HALL U of A Campus, 492-0601, 420-1757. FRI 11 (8pm): Music at Convocation Hall: Patricia Tao (piano). (7:15pm): Pre-concert introduction. TIX \$12 adult, \$7 student/senior @ TIX on the Square, University's Department of Music, @ door. SAT 19 (8pm): Scholars of London: Kym Amps (soprano), Angus Davidson (counter-tenor), Robin Doveton (tenor), David van Asch (bass).

EDMONTON OPERA Jubilee Auditorium, 11455-87 Ave., 429-1000. THU 10 (7:30pm): *Cavalleria Rusticana* by Mascagni. *I Pagliacci* by Leoncavallo. TIX @ TicketMaster. Performed with the Edmonton Symphony Orchestra. Sung in Italian with English subtitles.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 11-SAT 12 (8pm): The Pops: Motion Picture Magic. Ian Sadler (organ), John Lowry (violin). David Hoyt (conductor). FRI 18-SAT 19 (8pm): SUN 20 (2pm): The Masters: Jon Kimura Parker (piano), Timothy Vernon (conductor). TIX start at \$22. Student and senior discounts available. Rush student seating available from the Box Office one hour prior to concert.

JULIAN'S PIANO BAR Chateau Louis, 11727 Kingsway Ave., 732-4583. FRI 11 (7:30pm): Live classical and contemporary piano by Gilbert Gan.

MCDUGALL UNITED CHURCH Banquet Hall, 468-4964. WED 16 (12:10-12:50): Music Wednesdays at Noon: Don Ross, Jeremy Spurgeon (clarinet, piano). Free.

MYER HOROWITZ THEATRE U of A Campus, 420-1757. SAT 12 (7:30pm): Chinese music concert presented by the Edmonton Chinese Philharmonica Association. Featuring Liu De-Hai, Song Bao-Cai. TIX \$15 @ TIX on the Square.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave. SUN 20 (2pm): Presented by Edmonton Raga-Mala Music Society. Dhrupad Concert accompanied by Manik Munde on pakhawaj. TIX \$15/\$12 @ door

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19: Stan Foster (great legends alive show).

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109 Ave., 484-0821. •Every THU-SAT:
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CAS PUMP 10166-114 St., 488-4841.
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9898. •Every WED-SAT: DJ Travis.

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Fruit w/DJs Sweetz, Tripswitch, Alvaro and
guests. SAT: Upstairs: DJ Jazzy. Downstairs:
DJ. SUN: Betty Ford Hangover Clinic
Show w/DJ Jazzy.

CONCERTS

THE ALBERTA ROOTS MUSIC SOCIETY
Bonnie Doon Community Hall, 9240-93 St.,
420-1757. •FRI, Oct. 11 (7pm door): Ann
Vriend w/the Dropouts, Al Brandt Trio. TIX
12 adv. @ TIX on the Square. •SAT, Oct. 19:
Kat Danser (CD release concert) w/Ron
Casat. Bruce Rawlings, Thomas Slaymaker,
Sheri Ackerman, Everett LaRoi, Mike
McDonald and Terry Morrison. •SAT, Nov. 2:
Anna Beaumont, Pierian Spring. •SAT, Nov.
16: Tom Phillips, Men of Constant Sorrow
(CD release concert), Ranger Creek
Wranglers. TIX @ Blackbyrd Myozik, Clea's
Bookshop, Myhre's Music, Sound
Connection, TIX on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert,
459-1542. •THU, Oct. 10 (7:30pm): Alpha
YaYa Diallo. TIX \$23.50. •SAT, Oct. 19
(7:30pm): Arrogant Worms. TIX \$22.50,
\$21.50 youth.

FESTIVAL PLACE 100 Festival Way,
Sherwood Park, 449-3378, 451-8000. •FRI,
Oct. 11 (7:30pm): Come On in My Kitchen
w/Mark Sterling (acoustic blues). TIX \$22
cabaret, \$19 theatre seating. •SAT, Oct. 12
(2pm): Al Simmons. TIX \$10 children, \$14
adult. •SAT, Oct. 12 (7:30pm): Murray
McLauchlan (folk). TIX \$22 cabaret, \$19 the-
atre seating. •SAT, Oct. 12 (7:30pm): Archie
Fisher (Celtic folk), Maria Dunn. TIX
\$22 cabaret, \$19 theatre seating. •TUE, Oct.
29 (7:30pm): The Songwriters (country), Lisa
Brokop, Jamie Warren, Steve Fox. TIX \$22
cabaret, \$19 theatre seating. •FRI, Nov. 8
(7:30pm): Crystal Plamondon (CD release
celebration). TIX \$22 cabaret, \$19 theatre
seating. •FRI, Nov. 15 (7:30pm): Big Bill
Morganfield (blues). TIX \$22 cabaret, \$19
theatre seating. •FRI, Nov. 22 (7:30pm): The
Fables (Celtic-rock). TIX \$28 cabaret, \$26
theatre seating.

FULL MOON FOLK CLUB St. Basils
Cultural Centre, 10819-71 Ave., 420-1757.
•FRI, Oct. 18: Eric Bogle. TIX \$16 @ door,
children under 12 half price @ door only).
Adv. tickets @ TIX on the Square. •FRI, Nov.
1: John Reishman and the Jaybirds, Down to
the Wood. TIX \$16 @ door, children under
12 half price (at the door only). Adv. tickets
@ TIX on the Square, Southside Sound. •FRI,
Nov. 15: The Codependents. TIX \$16 @
door, children under 12 half price (at the
door only). Adv. tickets @ TIX on the Square,
Southside Sound. •FRI, Nov. 29: Eric Bibb

TIX \$16 @ door, children under 12 half price
(at the door only). Adv. tickets @ TIX on the
Square, Southside Sound

HORIZON STAGE Spruce Grove, 962-
8995. •WED, Oct. 16 (7:30pm): Up Close
and Personal: The Bill Hilly Band. TIX \$20
adult, \$15 student/senior. •TUE, Oct. 22
(7:30pm): The Arrogant Worms. TIX \$20
adult, \$15 student/senior. •FRI, Oct. 25
(7:30pm): Barney Bentall and Babe Gurr. TIX
\$20 adult, \$15 student/senior. •FRI, Nov. 8
(7:30pm)-Nov. 9 (2pm): Big Band Sounds of
WWII. TIX \$20 adult, \$15 student/senior.
•SAT, Nov. 16 (7:30pm): Gary Fjellgaard and
Valdy. TIX \$20 adult, \$15 student/senior.

JUBILEE AUDITORIUM 11455-87 Ave.,
451-8000. •MON, Nov. 18-TUE, Nov.
19 (7pm door; 8pm show): Blue Rodeo,
the Sadies. TIX \$34.50, \$39.50 @
TicketMaster. •SUN, Nov. 24 (7pm doors;
8:30pm show): John Prine, Todd Snider.
TIX \$34.50, \$42.50, \$49.50.

LONGRIDER'S 11733-78 St., 479-7400.
FRI, Oct. 18-SAT, Oct. 19 (7pm door):
Toronto, Monkeys Uncle. TIX \$8 adv.,
\$10 @ door.

MYER HOROWITZ THEATRE SUB, U of A
Campus 420-1757. •TUE, Oct. 15 (7:30pm):
Leo Kottke. TIX \$27 @ TIX on the Square

NORTHERN LIGHTS FOLK CLUB Queen
Alexandra Community Hall, 10425 University
Ave., 461-8828. •SAT, Oct. 12: David
Francey, Good Old Boys. TIX \$16 @ door;
\$14 adv @ Myhre's Music, Acoustic Music
Shop. •SAT, Nov. 9: Bill Henderson. •Nov.
23: Lynn Miles.

POWER PLANT U of A Campus. •THU,
Oct. 10 (8:30pm door): Jack Harlan, The
Swiftys. TIX \$4 @ door. •SAT, Oct. 12
(8:30pm door): Pangina, Agriculture Club,
Metallica. TIX \$6 @ door. All events are no
minors. •THU, Oct. 17 (8:30pm door):
Chris Colepaugh and the Cosmic Crew.
TIX \$4 @ door. •SAT, Oct. 26 (8:30pm
door): Paper Moon, Hot Little Rocket,
Animal Town. TIX \$6 @ door. •THU, Oct. 31:
A Halloween barn burner: Broken Nose,
The Uncas Old Boys, Lost Action Heroes.
All events are no minors.

RED'S WEM, 481-6420, 451-8000. •SAT,
Oct. 12 (6pm door; 7:30pm show): Face to
Face vs. Punk-O-Rama. Guttermouth, 1208,
Authority Zero. •Nov. 13 (7pm door): Remy
Shand. All ages event. Tickets on sale Fri,
Oct. 11, 10am @ TicketMaster.

UPTOWN FOLK CLUB Woodcroft
Community Hall, 13915-115 Ave., 436-
1554. •FRI, Oct. 11 (8pm): Craig Korth,
Julie Kerr. Special Guest Karla Anderson.
TIX \$10 adv., \$12 @ door. Uptown Folk
Club memberships \$10 @ door. •FRI, Oct.
25: Maria Dunn, Eileen Laverty, Amy van
Keeken. TIX \$10 in adv., \$12 at the door.
•FRI, Nov. 22 (8pm): Andrea House, Ben
Sures, Confluence. TIX \$10 adv., \$12 @
door. Uptown Folk Club memberships
\$10. @ door.

WINSPEAR CENTRE 4 Sir Winston
Churchill Sq., 102 Ave., 99 St., 428-1414.
•THU, Oct. 10 (8pm): World at Winspear
Series: Susana Baca (South American
singer/songwriter). TIX \$34 orchestra, dress,
upper circle; \$29 gallery. •SUN, Oct. 20
(8pm): World at Winspear Series: Téka
Ensemble. TIX \$27 orchestra, dress, upper
circle, \$24 gallery. •MON, Oct. 21 (8pm):
Sandra Bernhard, Lin Elder. HIV Fundraiser
concert. •TUE, Oct. 22 (8pm): Isabel
Bayrakdarian. TIX start at \$20. •SAT, Oct. 26
(8pm): World at Winspear Series: The
Istanbul Oriental Ensemble. •MON, Nov. 4:
Paul Brandt (country). TIX \$32.50. •TUE,
Nov. 5 (8pm): Global Country's An Evening
With Ian Tyson. TIX start at \$25. •FRI, Nov. 8
(8pm): World at Winspear Series: Silk Road
Music, Khac Chi Ensemble and SAFA.
(Vancouver's world music bands). •MON,
Nov. 25 (7pm door; 8pm show): The
Chieftains, Allison Moorer, Jeff White. TIX
\$35.50, \$45.50, \$55.50. •WED, Nov. 27
(8pm): World at Winspear Series: Afro-Cuban
All Stars (multi-generational 20-piece big
band project from Cuba).

COUNTRY

WILD WEST SALOON 12912-50 St.,
476-3388. •Every WED (8-9:30pm):
Beginner dance lessons. •Every THU (7:30-
9:30pm): Intermediate dance lessons.
FRI 11: Rick Tippe.

JAZZ

FOUR ROOMS RESTAURANT Edmonton
Centre, 102 Ave. Entrance, 426-4767. THU
10: Brett Miles. FRI 11-SAT 12: Dawn
Chubal. THU 17: Dan Skakun. FRI 18-SAT 19:
Kelly Budnarchuk.

FOUR ROOMS RESTAURANT 28 Mission
Ave., St. Albert, 460-6688. FRI 11-SAT 12:
Harley Symington. FRI 18-SAT 19: Dawn
Chubal.

RITCHIE UNITED CHURCH 9624-74 Ave.
SUN 13 (3:30-5pm): Jazz and Reflections: P.J.
Perry Trio.

VAROBILO SUITE 10403 104th Ave.,
Way, 432-0428, 451-8000. •Every Tue (8pm
door): Jam sessions. FRI 11 (9pm): Berner-
Fraser Quintet, Peter Knight Quintet. TIX

\$12 member, \$16 guest. SAT 12 (8pm
door): Monolith. TIX \$5 member, \$9 guest
@ TicketMaster. TUE 15: Tuesday Jam
Session. Thom Colub. TIX \$2 @ door. FRI
18: Mo Lelever Septant featuring Rhonda
Withnell. SAT 19: Frode Gjerstad Trio

ZENARI 5 ON 1ST 10117-101 St., 425-
6151. FRI 11 (8pm-midnight): Cindy
McLeod. TIX \$5/person min. charge.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn,
4440 Calgary Trail S., 431-5815. THU 10-
SAT 12: Todd Reynolds. MON 14-SAT 19
Tony Dizon.

ROSE AND CROWN PUB Sheraton Grande
Edmonton Hotel, 10235-101 St., 441-3036
THU 10-FRI 11: Sam August. WED 16-FRI 18
Dave Hiebert

SHERLOCK HOLMES CAPILANO Capilano
Mall, 5004-98 Ave., 463-7788. •Every
THU and SAT: Celtic night. THU 10-THU
12: Boom Boom Kings. THU 17-SAT 19
Tim Becker.

SHERLOCK HOLMES DOWNTOWN Rice
Howard Way, 10012-101A Ave., 426-7784
THU 10-SAT 12: Jimmy Whiffen. TUE 15-SAT
19: Allan Rock

SHERLOCK HOLMES WEST 10403
St., W.E.M., 444-1752. THU 10-SAT 12
Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-
82 Ave., 433-9676. •Every THU and
SAT: Celtic night. FRI 18-SAT 19: Derrick
Sigurdson

POP AND ROCK

Also see Club Weekly on page 36.

BORDERLINE CLUB 9271-34 Ave. FRI 11-
SAT 12: Ruminators. No cover.

HIGHRUN CLUB 4926-98 Ave., 440-
2233. FRI 11-SAT 12: Secret Sauce. FRI 18-
SAT 19: Crush.

IRON HORSE 8101-103 St., 438-1907
THU 10: A-Jo, Sarce.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI
11-SAT 12: Coldspot (rock).

KINGSKNIGHT PUB 9221-34 Ave., 433-
2599. THU 10: Final Offense. FRI 11-SAT 12:
Exit 303. THU 17: King Ring Nancy, Haven.
FRI 18-SAT 19: Rhythm Slave.

LONGRIDER'S 11733-78 St., 479-7400
•Every TUE: Live traditional country music
hosted by Bev Munro. •Every WED-SAT: Top
40 country, dance, classic rock. •Every THU:
Thursty Thursday w/DJ Doc Lou. FRI 11-SAT
12: Face First (classic rock). TUE 15: Billy
Ringo (trad country). FRI 18-SAT 19 (7pm
door): Toronto, Monkeys Uncle. TIX \$8 adv.,
\$10 @ door.

OTTEWELL PUB 6108-90 Ave., 450-5953,
970-7063. •Every THU: Battle of the Bands
THU 10 (9pm): Battle of the Bands: Divided
Mind vs. F'n It. No cover.

STARS 10545-82 Ave., 434-5366. FRI 11
(8:30pm door): Standing for Something,
Falling for Nothing, The Pressure Point.

URBAN LOUNGE 8111-105 St., 439-3388.
•Every TUE: Urban Unplugged. THU 10-SAT
12: My Huge Ass. No cover/\$5 cover. WED
16: Superseed, PlainSay. \$5 cover. THU 17
(7:30-9pm): Foo Fighter. No cover. (10pm):
Wacko Jacko and the Destroyers. No cover.
FRI 18: Vedanta (CD release party), Haven,
Schematics. SAT 19: Lost Action Heroes.
\$5 cover.

CALGARY CONCERTS

**EPCOR CENTRE'S JACK SINGER CON-
CERT HALL** •THU, Nov. 21 (7pm door;
8pm show): Shaolin, Wheel of Life. TIX @
TicketMaster.

PENGROWTH SADDLEDOME •SAT, Dec.
21: Cher, Cyndi Lauper.

THE WAREHOUSE/UNDERGROUND 733-
10 Ave., SW Calgary, (403) 230-6060. •FRI,
Nov. 15 (9pm-8am): Sonic Playground 3 fea-
turing: Nuclear Ramjet Live, Maxx and more.
TIX \$20 @ Foosh, DV8. 18+.

VANCOUVER CONCERTS

COMMODORE BALLROOM •THU, Oct.
24: Electroclash Tour: Amon Tobin, Chicks
and more. •FRI, Oct. 25: Lary Tee, Tracey and the Plastics,
and more.

GENERAL MOTORS PLACE •THU, Oct.
10: Concert for Cancer: Barenaked Ladies,
Bryan Adams, Chantal Kreviazuk, Jann
Arden, Sarah McLachlan.

ORPHEUM THEATRE •SUN, Oct. 20:
The Strokes

QUEEN ELIZABETH THEATRE •TUE,
Oct. 29: Ani DiFranco.

SONAR •SUN, Oct. 20: Mr. Scruff.

VOGUE THEATRE •MON, Nov. 11: Badly
Drawn Boy



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CAPILANO

OCT 10-12 BOOM BOOM KINGS
OCT 17-19 TIM BECKER

WEST MALL

OCT 10-12 TIM BECKER
OCT 14-19 TBO

WHYTE AVE

OCT 11-12 TBO
OCT 18-19 DERRICK SIGURDSON

DOWNTOWN

OCT 10-12 JIMMY WHIFFEN
OCT 15-19 ALLAN ROCK

CHECK OUT **VUEWEEKLY's** **DISH SECTION**

EVERY WEEK FOR EDMONTON'S
BEST AND MOST COMPREHENSIVE
LIST OF OUR CITY'S EATERIES



CLASSICAL NOTES



inside the
concert
halls

BY ALLISON KYDD

A tough act to Leoncavallo

Those who have yet to see the double bill which opens Edmonton Opera's 2002-3 season will be pleased to know they have one more chance, on Thursday, October 10. Ruggiero Leoncavallo's *I Pagliacci* is worth the price all by itself. It's the story of a wandering group of *commedia dell'arte* actors whose lives begin to imitate their art. Tenor David Corman plays Canio, the clown who suffers behind his happy face, Montreal-born baritone Gaetan Laperrière is Tonio, Canio's hunch-backed assistant, and soprano Christiane Riel, also from Montreal, is Canio's wife Nedda. Though Riel's Nedda is at first eclipsed by her husband, she blossoms into an exuberant and complex character, restless, cruel, passionate, tender and playful, but always sympathetic.

As Tonio, Laperrière delivers the Prologue, in which he explains how the performance to come presents a true picture of life. This claim may stretch credulity a bit—this *is* opera, after all—but the work nevertheless has suspense, a very clever structure and unusually psychologically consistent characters. Corman's Canio doesn't measure up to the work of the two Quebecers or to Jason Howard's splendid rendition of another clown, Rigoletto, last season, but it's a more than satisfying piece of theatre.

Pietro Mascagni's *Cavalleria Rusticana*, though it appears first on the program and a great hit when it first played Rome in 1890, hasn't won Edmonton hearts to the same degree as *I Pagliacci*. If it were a short story, one would say the conflict develops too slowly, which weakens the plot. David Corman once again seems miscast as the swashbuckling Turiddu, who abandons his faithful lover to pursue Lola, the wife of Laperrière's Alfio, a carter. Though Alfio is a smaller role, Laperrière is convincing both when carefree and in a jealous rage. The dénouement, however, is effective, and soprano Melanie Sonnenberg, as

Santuzza, the young woman victimized by love, deserves credit for her hard work throughout. Besides, this opera almost comes for free.

Neither opera is well-known in Edmonton, which may account for the poor turnout on Tuesday, but the beautiful clown theme, "Ridi, Pagliaccio," which occurs three times in *Pagliaccio*, is one of opera's more familiar melodies. Edmonton Opera who chose to save money by shortening this season, faces yet another setback: Jubilee Auditorium is slated for extensive renovations in 2004. The opera invites feedback as it plans that season.

Animal husbandry

Compared to the expense of staging an opera, *Instruments for Peace* held at McDougall United Church last Friday, was a concert on a shoestring. It was also a benefit concert. Canteemus Canada has become one of the sponsors for the multi-disciplinary program ArtStart, which in turn provides bursaries so that children from families of limited means can experience the thrill of creating art and music. Because the concert came early in the choir season, some of the youthful soloists sounded a bit timid, but as director Troy Lamoureux explained, "It takes a tremendous amount of courage to stand up and sing alone or with a small group in this big place in front of all those people."

Special features of the concert were *The Prayer of St. Francis* (Litz); *Al Shlosha D'varim*, sung in Hebrew (Naplan); *Mathematical Zoo* (Pinson) and Saint-Saëns's *Carnival of the Animals*, which made up the second half of the concert. The latter number was enlivened further by the nonsense poems of Ogden Nash, and yours truly was one of the enthusiastic though unrehearsed, crew of readers.

Who knows what applause might have been mine, had I but stayed? Alas, I had to dash to All Saints Anglican Cathedral for the second half of the **Plano Plus** concert. There I was diverted by the wonderfully theatrical British soprano Lesley-Jane Rogers, along with local soprano Judith Richardson and pianist Jeremy Spurgeon. The program of both secular and sacred music was sensitive to both its setting, a church, and to the intimate audience, though the space itself is better suited to a large pipe organ than to single voices. Rogers and Richardson are no shrinking amateurs, however, and they charmed the audience with their playful rapport as well as their close harmonies. Of a program that included Handel, Vivaldi, Pergolesi, Schubert, Schumann, Blow and more, I found the Brahms duet *Walpurgisnacht* most delightful. Perhaps it's a seasonal thing.

On Saturday night, **Lyall Steel** played to an enthusiastic crowd at Muttart Hall. The Edmonton Classical Guitar Society always draws a good audience, but Steel had the added advantage of being a hometown boy with an easy manner and a reputation for arranging Beatles songs. Those were enjoyable, especially Steel's meditation tacked onto the end of George Harrison's "Love You To," but the hit of the evening was Steel's Villa-Lobos number, the richly plaintive *Bachianas Brasileiras*. ☉

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Songs of the South

White Cowbell Oklahoma are partyin' like it's 1973

By JENNY FENIAK

Good people of Edmonton, prepare yourself for an assault of Biblical proportions by a clan of outlaws from town X. Some call it the place where dirty people come from and that's the very least you should expect from White Cowbell Oklahoma. As Oklahoma Clem, one of the members of this notorious family describes the band (all the while enduring the pain of being in stripper-free Saskatchewan), "It's like the Ark of the Covenant, except it's a southern-fried, shock-rock, porno Ark of the Covenant."

Clem's short- and long-term memory have apparently fused into one big, endless moment of pure rock 'n' roll, but he's able to describe for me the day he and sidekick Hollis were "drivin' around town lookin' for some opportunities—i.e., something to steal 'cuz we're businessmen—and Hollis spotted his ex-wife. Not his ex-wife, but his ex-ex-wife...." With Hollis full of prescription drugs and Jim Beam, they drove the family van into a music store where Clem found himself wrapped around a double-neck guitar. While the townsfolk were amazed and confused, the boys decided to make off with the goods and part themselves a rock 'n' roll combo. "I can't remember how long ago that was, I can't even remember when I was born," claims Clem. "All I know is the year 1973 has a lot of

significance, so most of the music we play revolves around the sound that was prevalent in the year 1973. We're into the '70s muscle-car rock, if ya know what I mean."

And so they began fighting a rock 'n' roll war—and have recruited an enormous army, a.k.a. the White Cowbell Oklahoma family, to help launch their assault. "Daylight turns us into piles of ashes, that's why we keep so many people in the band," says Clem. Whether they lose a few members to daylight, incarcerations, overdoses and border crossings, or if a couple have had to be taken out after going crazy atop a watchtower and shooting people, Clem always has plenty of sidemen to choose from. "There's about 77 people in

[previous] **rock**

the White Cowbell Oklahoma extended family," he says. "We've had anywhere between 10 and 47 people onstage at one time. We have at least three guitars, often six. We had nine once—nine guitars onstage, can you believe it? We wrote a song called 'Nine Guitars for Jesus,' it was so righteous. We're all related somewhat, sometimes through several means. The gene pool's all but dried up; it's kinda just a little trickle runnin' down a crag in the canyon. See, our kin need some genetic kind of input, but we're always into givin' a little genetic output along the way. We are trying to spread our seed, our rock 'n' roll seed."

White mischief

White Cowbell Oklahoma has

coerced some of Canada's musical elite, Tragically Hip drummer Johnny Fay and Sloan's Chris Murphy among them, to join their onstage debauches. Other invitees simply add a female flavour to the raunchy goings-on. "We go down to the Greyhound station of every town we play in," Clem says, "and we go, 'Hey little lady, where you goin'? Do you want to join a rock 'n' roll circus?' But we've got other ladies we're gonna hook up with in Alberta—I believe the word is 'exotic dancers.' It should be nice." He then bellows a question to Hollis in the background: "What's our little lady's name in Calgary? Oh, yeah, Angel Eyes. First name Angel, second name Eyes, 38DD—I don't think that's her address." (My conversation with Hollis, meanwhile, basically amounted to him repeatedly slurring the words "Mama? Mama? You was right—they laughed at me.")

Is Edmonton ready for the twisted trash-rock of White Cowbell Oklahoma? Clem has his doubts. "Edmonton, in particular," he says, "ain't seen nuthin' like the White Cowbell Oklahoma experience. It is the most rockin', sordid, nasty, filth-laden, just loud, over-the-top, excessive, indulgent, rock 'n' roll experience any person could ever see. It will not be forgotten. You will walk outta there with a little bit of rock 'n' roll divinity flowin' through yer veins! You will walk outta there with a swellin' in yer groin! You will walk outta there feelin' changed fer the better and you will be countin' down the days 'til we come back to your town!"

White Cowbell Oklahoma
Cowboys • Sat, Oct 12

LIKWID LOUNGE
10161 - 112ST INFO: 413-4578

THURSDAY OCTOBER 10th

CHRIS MILLER
EARLY SHOW DOORS 6:30
SHOW 7:30

FRIDAY OCTOBER 11th
The Dudes
with Whitey Houston
& The Skinny

SATURDAY OCTOBER 12th
KATHLEEN YEARWOOD
TANYSS NIXI
AND THE WESTERN CASKET FACTORY

THURSDAY OCTOBER 17th
WAYNE ARTHURSON
BOOK READING FOR "FINAL SEASON"
FOLLOWED BY **THE DILLETANTES**
EARLY SHOW DOORS 7:00 SHOW 7:30

FRIDAY OCTOBER 18th
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with DJs Bluejay Travy D & S Master F
Brit Pop/60's English R&B/Classic and
Northern Soul/Reggae/Indie Rock
Adv Tix @ Blackbyrd/Freeloud/Listen/
Sound Connection and New City

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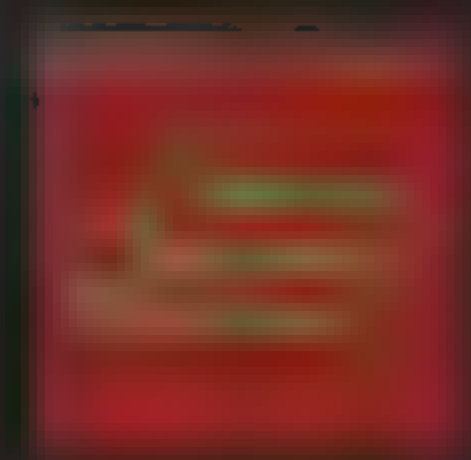


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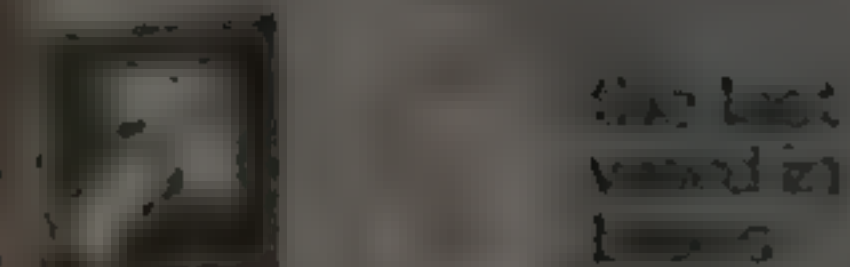
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AS SEEN BY



du Maurier ARTS

GOT THE BLUES



By CAM HAYDEN

Three kings

may not have noticed, but roots fans have been treated to a fall on chock-full of local and imported talent, including Jesse Winchester, te and Anna McGarrigle and Peter Case. They've all done pretty well at the box office, too. Are we seeing a resurgence of interest in roots music, or has Edmonton reached some sort of critical mass that allows three or four headline acts in a particular genre to work the city on a single weekend and do well? Blues fans get their chance to comment on the situation as no fewer than three top-notch blues acts will be vying for the attention of ticket buyers.

At Blues on Whyte, guitarist/singer/songwriter **Lloyd Jones** pulls into town for the first time through Friday night. The Seattle-born musician started off as a drummer, working with the likes of Charlie Musselwhite, Big Mama Thornton and B.B. King before picking up the guitar—as well

as the name of his band. According to Jones, S.P. Leary, who was playing drums for Big Walter Horton at the time, told him, "I'm getting' old, you gotta keep this music alive. It's a struggle sometimes, but if you love it, you keep on struggling." And so, when Jones started doing his own music, it was as the Lloyd Jones Struggle.

Since then, Jones has recorded a string of acclaimed discs, the most recent of which, *Love Gotcha*, was released on Blind Pig in 1999. I caught a Lloyd Jones show earlier this year and found his stage presence (not to mention the organ, horn and rhythm arrangements) to be nothing less short of amazing. The band's pure, unbridled enthusiasm soon affected each and every member of the audience, got them on the dance floor and put smiles on their faces.

On Friday night, meanwhile, **Come On in My Kitchen** returns to the Edmonton area (specifically, Festival Place in Sherwood Park) for its fourth installment. Joining local bluesman Mark Sterling onstage for this edition of the popular touring show are western Canada's premiere blues guitarist, Winnipeg's Brent Parkin, and Vancouver's Will McCalder, best known for his work on keyboards with Powder Blues. The players arrived in town earlier this week for rehearsals, and with more than 75 years of blues experience between them, you can bet you'll hear plenty of classic material along with stories about pioneers and veterans of the blues scene. "It's also going to give Brent the chance to play music from his *Treasure From the Long Island* soundtrack that he put together a few years ago," says producer Peter North. "It's

the sort of Ry Cooder-esque music that he can't play in a bar and this gives him a chance to play it for Edmonton audiences for the first time."

Finally, the Austin, Texas-based power trio **Omar and the Howlers** pulls into the Sidetrack Café this Friday and Saturday. Guitarist/singer/songwriter Omar Dykes is touring in support of his Blind Pig album *Big Delta*, the 16th recording in just over 20 years for Dykes, who may have the most unique voice in the blues. Last Friday night in Red Deer, the band played two

dynamite sets for a standing-room-only house at the Harvest Centre, during which Dykes growled and barked his way through material ranging from Slim Harpo's "Rainin' in My Heart" to CCR's "Green River" to Jimmy Reed's "Big Boss Man" and "Mohair Sam" by Charlie Rich. The highlight of the evening for me, however, was the work of Frosty, famed as the "go-to" drummer for session work in Austin. The man did more with his minimal kit (bass drum, snare, floor tom, cymbal and a cowbell) than most drummers

do with four times as much gear.

So there you have it—three acts, three nights, three different venues. This is where the rubber hits the road, blues fans, so get out there and support the music you love. ☺

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 Am and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Blues Festival.

BLUES on WHYTE

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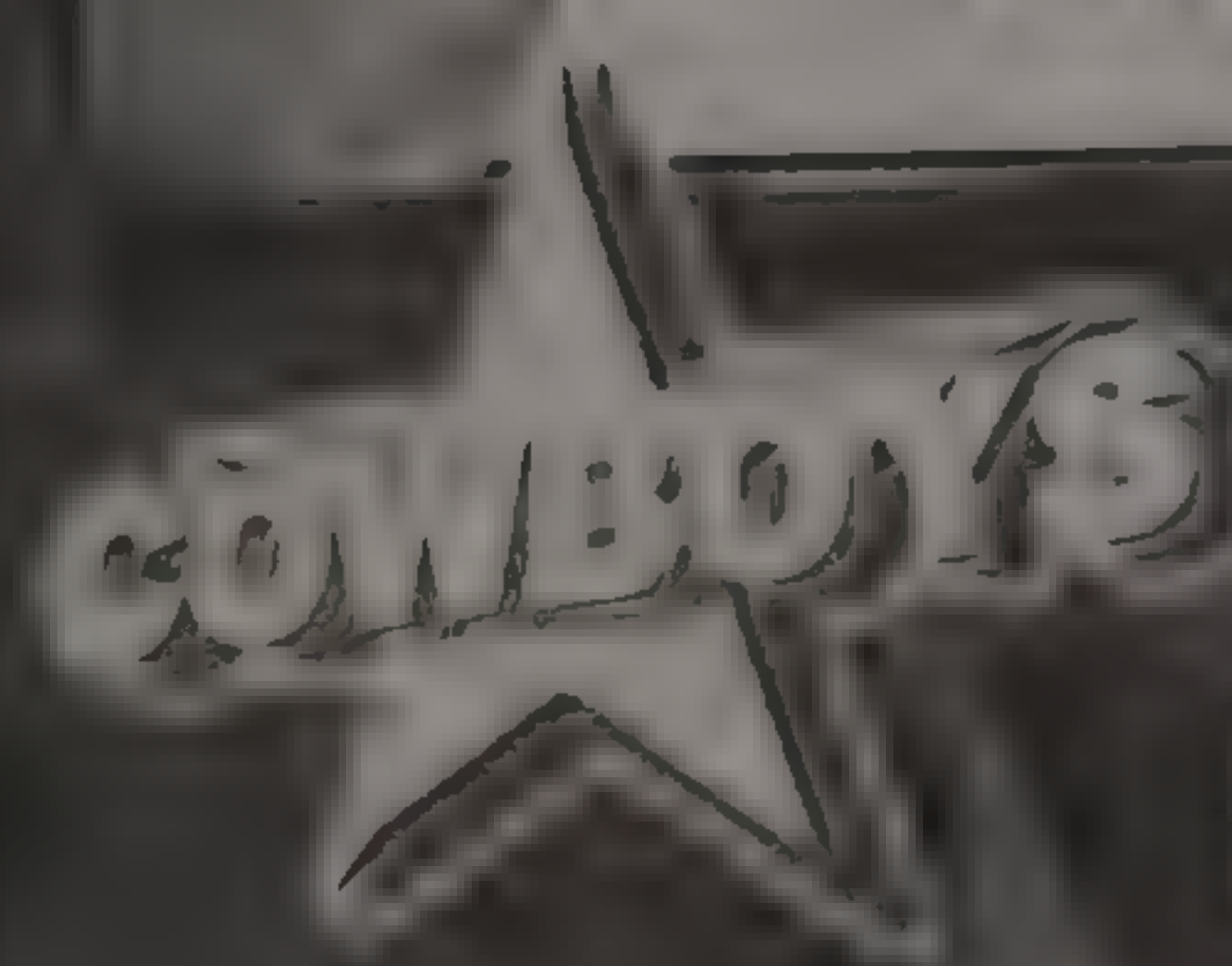
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The house I'm live in

The New Deal has the live-house-music genre all to itself

By DAVE JOHNSTON

Given the law of averages, you would think that somewhere in North America, another band would be doing exactly what the New Deal are up to. Yet, as drummer Darren Shearer has discovered after logging thousands of touring miles with the band since 1999, nobody else seems to have tried emulating house music with live instruments.

"There are guys coming from the Phish-jam-band side of things, and they're incorporating the music," Shearer says. "When we talk to them, we tell them that we're coming from the other side, where we

love electronic music and wanted to play it live. We've yet to find another band doing what we do—and I don't mean that in a pompous sense. We've yet to find a band that's taken the approach of trying to emulate house music, as opposed to coming from jazz or rock. It's neat to meet these other bands, though, and come together, like we're eating in

[previous]

house

the same cafeteria, so to speak."

And so, the Toronto trio of Shearer, keyboardist Jamie Shields and bassist Dan Kurtz has found itself in a unique position. As a live act, they are unparalleled, appropriating the groove of the best house records spun by DJs. Their electrifying stage presence has won them a growing legion of fans across the continent, especially in the United

States. They've played the legendary Coachella festival in California alongside turntable luminaries like Paul Oakenfold and Fatboy Slim, and recently they dropped into Texas to perform at the Austin City Limits festival. Then there are the audiences lying in wait in Europe and Japan, who have been teased with imported copies of their self-titled full-length, released on Zomba.

"Over the past few years, every single person we've talked to has told us, 'Man, you've guys have got to go play Europe, Japan, the Far East,'" Shearer says. "And a friend of ours just called us the other day when he was in Rome and he said, 'I'm standing on the corner with a New Deal CD in my hand.'"

As much as the band is looking forward to exploring new horizons (and racking up those frequent flyer points), Shearer says they're growing restless with simply playing live. "Just being able to max out what everybody can do in the band has been a big issue," he says,

"but the touring machine has made it easy for the agent to go crazy and book us week after week all over North America. It's easy because it's what we know, and it's the broken path for us. But right now, we want to be moving forward. We want to continue the touring, but we want to have

something else as well."

New Deal's ideals

With the recent acquisition of a studio in Toronto—formerly used by *Open Mike* bandleader Lorne Isaacs—the band hopes to tap the soundtrack and remix market. As well, the band has begun work on a second album, calling upon the talents of singer Leslie Feist and Spooky Ruben to expand the New Deal sound. "We're looking at the studio as an opportunity to branch out, and do things we can't do live," Shearer says. "Listen to the Daft Punk records or the Fatboy Slim records, and they're perfect. To compete with that when you're playing live is really hard. I think it's really important in the studio to really take your time to get things right. If a DJ were to throw down a New Deal track right after a Daft Punk track, it's got to compete with it. You can't go on the microphone and say, 'Okay everyone, this is by live musicians, so it's not quite as sonically perfect as the other record, so keep that in mind.' It needs to rise to the quality of everything else."

Inadvertently, the band discovered that their music has a place beyond the live setting. While boarding an Air Canada flight recently, they noticed that the pre-flight music playing aboard the plane was their own material. "It was the most surreal experience ever," he laughs. "We thought it was so crazy, like maybe someone knew we were going to be on this plane. Then we landed, and as people were leaving, we could hear our music again. It was kind of cool that we were able to document a show and hear it on an Air Canada flight. Which we probably won't get any residuals from—I'm gonna have to give them a call." ☺

The New Deal

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Layo clinic

House fans have an ongoing romance with "Love Story"'s Layo and Bushwacka!

By REID POLLOCK

The rush of a good record can do a lot on a dance floor. Some floors yell in sync, others pump their fists in collective admiration. And of course, they all dance with reckless abandon. Except in Buenos Aires, that is. Down there, when a record the crowd really loves is played, they sit down.

"It's really one of the most bizarre things I have ever seen," says Matthew Benjamin, better known as Bushwacka!, half of London DJ/production duo Layo & Bushwacka! "They would be sitting down, on the dance floor, during different periods of the night. And then a minute later get up and go mad." The crowd in question was at the Buenos Aires club Pacha, and during that early-morning gig, the pair was amazed at the sitting ovation their then-untitled track "Love Story" received. "We didn't realize how popular the song was until we heard that it had spread to the football stadiums," says a humbled Benjamin. "Like, 100,000 people were chanting the chorus."

The international success of the Nina Simone-sampling "Love Story" is the foundation of the team's second long-player, *Night Works*, an instrumental-heavy follow-up to their housier 1999 release *Low Life*. "We had a lot of new ideas on *Night Works*," Benjamin explains. "It has a higher energy overall and the production is overall better. I'm still into a lot of the melodies of *Low Life*. But I feel that *Night Works* is more organic."

Night Works is a superbly crafted production that floats between house, electro and breakbeat. It bursts open with the big, groovy funkier "Vinyl" and continues to

please ears with the punchy breakbeat track "Let the Good Times Roll." *Night Works* is only 48 minutes long but feels like a finished piece of music. "We couldn't get sample clearance for a couple songs," says Benjamin, "and we added some other tracks but they didn't flow right. So we cut them. I don't think anyone is getting robbed of value. Making stuff fit well feels a lot better than filling up the record with irrelevant tracks."

This is The End, my friend

Dance music first became relevant to Benjamin during the acid house craze of the late '80s, when Layo was part owner of the London nightclub The End, famous for its policy of breaking new sounds. The two ended up meeting in the studio through a mutual friend. Now, between DJing and making records, Layo and Bushwacka!'s main goal is

to keep the spirit of acid house alive, which they did at a recent

boat party in New York City where they delighted the crowds with a smartly chosen selection of classic acid house records. "It was about feeling and vibe back then," says Benjamin. "The music was brand new and everyone was into it regardless of colour or class. Those records are still important because they set the tempo."

Night Works is a worthy successor to that tradition. It's received acclaim on both sides of the Atlantic, with critics tossing around words like "Innovators" and "leaders of the cutting edge." But while Benjamin enjoys the praise, he says being deliberately "cutting-edge" is far from their minds when they enter the studio. "The media attention is great," he admits. "But I have a lot of respect for my peers. When guys like Richie Hawtin and Judge Jules, two opposite ends of the dance spectrum, are congratulating us on the album, that means a lot. We just wanted to do something original, something that wasn't influenced by trends. [*Night Works*] comes from our hearts and is about

getting a feeling and stirring up emotions.... We just hope people dance to our records if they like them, or go mad and throw their hands in the air if they love them." Or they could always sit down. ☺

Layo and Bushwacka!'s album *Night Works (XL)* is in stores now.



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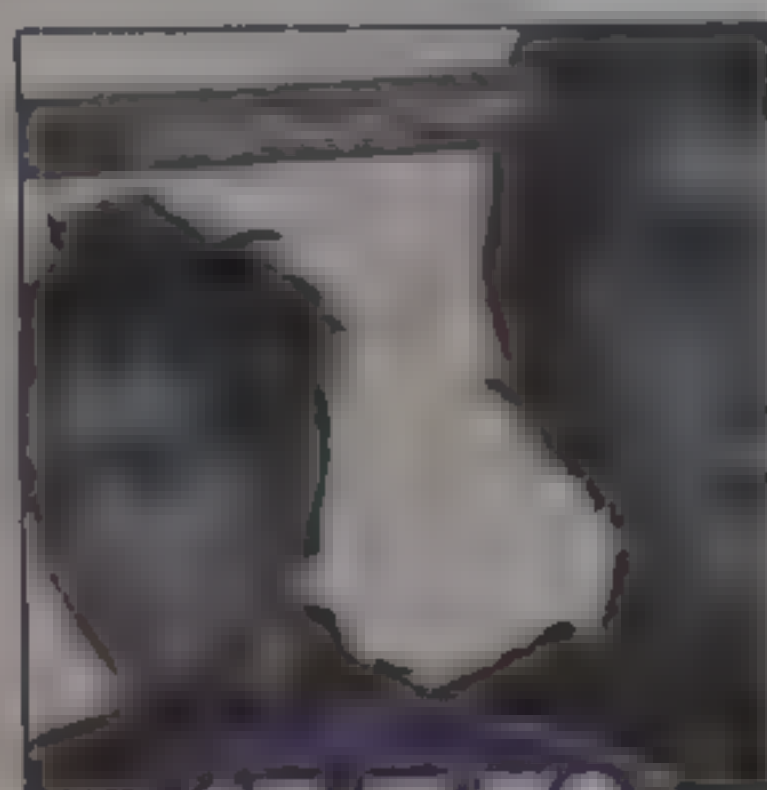
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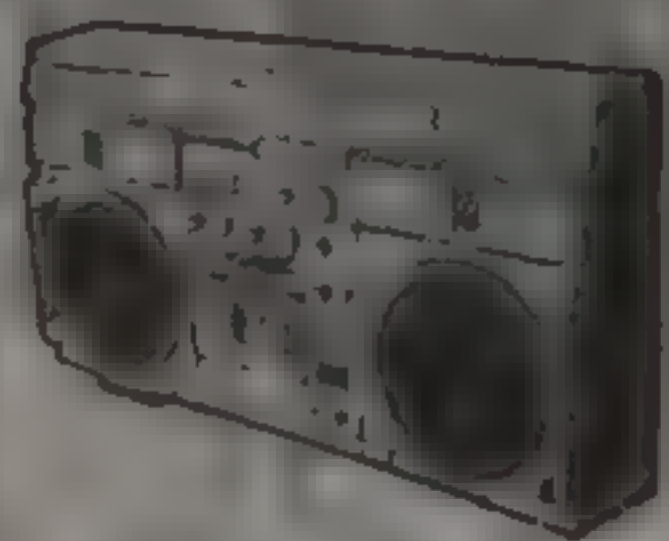
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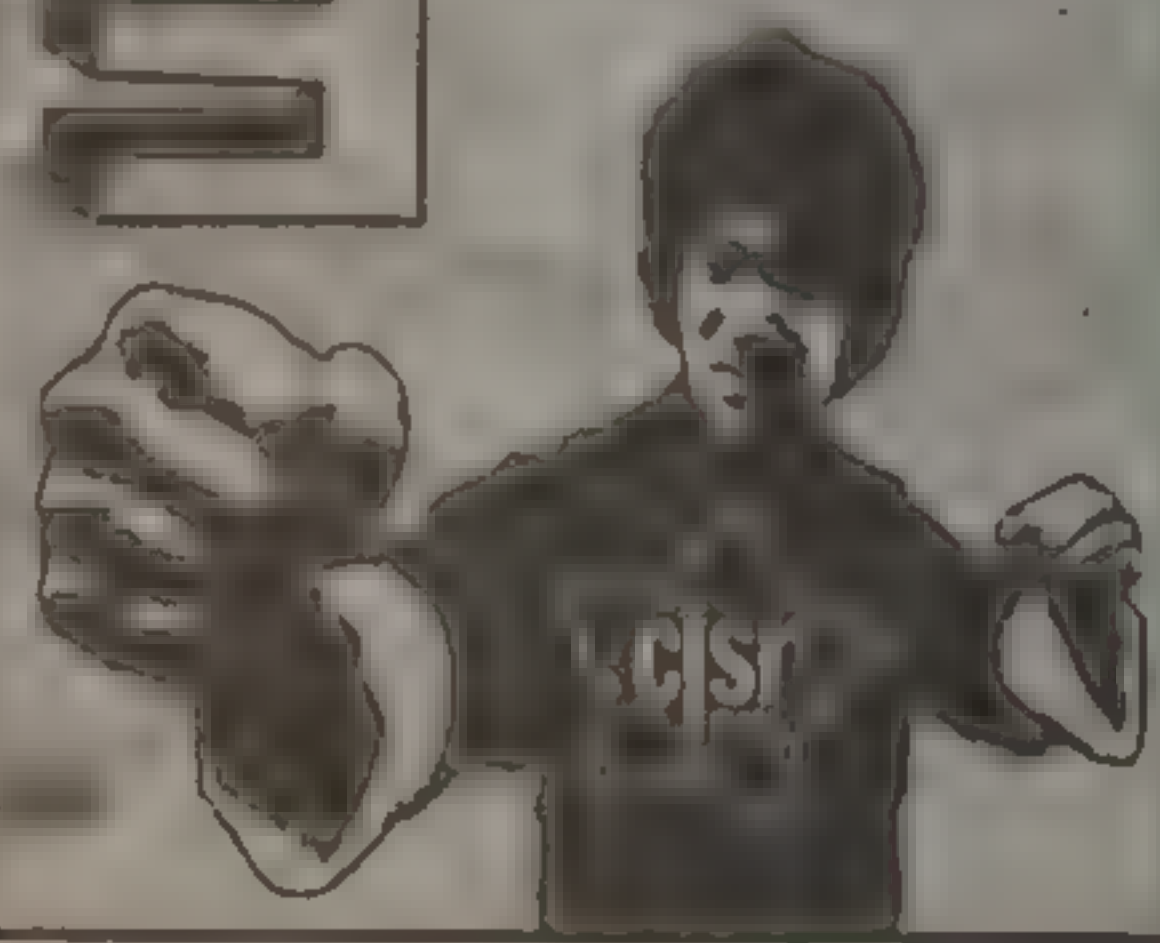
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BY DAVID STONE

This Deal won't be a Fiasco

"It's all about h-o-u-s-e," Johnny Fiasco once said in an interview, and that's seems to be what's washing through Edmonton at the moment. While drum 'n' bass heads might be knocking their ringing heads after the masterpiece performance last Saturday by Freaky Flow and MC Flipside at the Rev Cabaret, it was the crammed dance floor at Halo last Monday that said house will never die. Dimitri From Paris was on the decks, jerking the disco beats around with European grace, while Felix and Gani from Toronto's Milk club night impressed locals with their fine selection of deep, Latin-flavoured rhythms.

And so it goes, as the **New Deal** prepares to land at the Rev on Friday. The Toronto breakbeat house trio is always a thrill to watch live, especially drummer Darren Shearer. I swear, he must be a robot—the precision and velocity of his playing is nothing short of spellbinding. You might be tempted to just stand there and gawk, were it not

for the fact that every kick drum he strikes will get your booty in full motion. That isn't to say that keyboardist Jamie Shields and bassist Dan Kurtz aren't talented gents as well—as a package, they know how to put on a party. If you're gonna be there (and why wouldn't you be there?), prepare for a three-hour shaker at least. Doors are at 8 p.m., and yours truly has the honour of spinning some tracks before the main attraction.

On Saturday, **Johnny Fiasco** will be dropping into Majestik to unreel some deep Chicago rhythms. Noted in house circles as "the producer's producer," Fiasco's prolific output for a variety of labels, including Om and Bombay, has meant that any self-respecting house jock has a couple of the veteran's creations nestled in his crate. Fiasco's technical perfection as a mixer what first earned him notice, however. He started his career off playing at the seminal Chicago club Shelter alongside Derrick Carter and Mark Farina. After releasing "Zig Zag" and the *Progetto Fiasco* EP, his career skyrocketed, taking him inside the finest house clubs in the world. His sets can be characterized as true musical journeys, the rhythm ebbing and flowing through the night as he flips through his favourite tunes. "The challenge to find something inside that can relate to a room full of people," he says on the Bombay Records website. "Almost like painting in the dark."

But the biggest news in town this weekend is the last-minute booking of **Doc Martin** at Lush on Saturday, October 19. The last time the Los Angeles jock was in town was for Nexustribe's Carnival, and he was looking trim and healthy—a long way

from his near-fatal battle with liver failure a few months prior. He's still rocking hard today, releasing his first mixed compilation in years, *Sounds You Can Feel*, on Classic Music, confirming his place alongside Frankie Knuckles, Derrick May and Louis Vega as one of America's leading post-rave icons. Martin's career started in late 1980s San Francisco, where he translated his funk and disco roots to the burgeoning warehouse party scene. He soon moved to L.A. and established himself in that city's underground nightlife, spinning epic sets of remarkable diversity. Opening slots for Deee-Lite in 1994, as well as residencies at New York's Twilo, the Roxy and the Tunnel, enhanced his profile as he began releasing singles and remixes. He continues to keep a busy schedule to this day, pushing together techno,

house, hip hop, funk and classic dancefloor pleasers for literally millions of fans around the globe.

What's even more special about Martin's appearance is that this will be a co-presentation of two downtown clubs, Lush and Halo. On the night of the show, ticket holders are invited to attend a free early evening warm-up bash at Halo, presided over by DJs Junior Brown and Remo, before they stroll over to Lush in time for the Doc's arrival. In case you want to beat the rush through the door at Lush, you can come early and enjoy the musical selections by Darcy Ryan and Bobby Torpedo. Tickets are \$12 in advance, and are available at Halo, Lush, Colourblind, Foosh and High Grade.

And don't forget, get a ticket for **Scream**. Don't wait until the last minute, will ya? ☺

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THE ARMOURY—10310-85 Ave, 702-1800
• MON: Go-Girl Night • THU: Lo Ball Night
• FRI: Heaven and Hell, top 40 dance and retro • SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: I Can't Believe It's Not Friday, house with DJ Waterboy and regular guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

BRONZE—10345-105 Street, 423-7884 • FRI-SAT: top 40 dance, R&B and hip hop

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, and guests • SUN: Ladies Night, with Invinceable, MC J-Money and guests—OCT 13: Long Weekend Jam

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al-V, Wayne B and guests

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE:

Method, breaks, hip-house with DJ Headspin

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests—OCT 19: Dor Martin Pre-Party

LUSH/THE REV—10030-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with residents David Stone and Derkin with guests—OCT 11: The New Deal (Toronto); Velvet: The Trauma Room, drum 'n' bass with residents Degree, Photcat, Skoolee and guests • SAT OCT 19: Doc Martin (L.A.), Darcy Ryan, Bobby Torpedo

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch, Sweetz, Kristoff and guests • FRI: Slammin', hard house and trance with Charlie Mayhem, Crunchee and guests • SAT: house with Kristoff and guests—OCT 12: Johnny Fiasco (Chicago)

NEW CITY COMPOUND—10167-112 St., 413-4578 • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • SUN: Chocolate Sundaes, house with Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo DelCanto and Richard Delamar, with guests • WED: Live Cargo, live electronic music with DJ Special Agent K and guests • THU: Cold & Jaded, industrial and hardcore with The Biomechanic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music

THE ROOST—10345-104 St. • TUES: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

THERAPY (late night/after hours, 18+)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Trpswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Crunchee (hard house)

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NEW THIS WEEK

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NEW SOUNDS



INTERPOL TURN ON THE BRIGHT LIGHTS (MATADOR)

Like drinking dry martinis at an abstract art exhibit, the wry words and seemingly shapeless sounds of this disc eventually merge into a glorious haze. From the peppy "Say Hello to the Angels" to the subtle, haunting riff that ends "Leif Erikson," Interpol's songs build on a stripped-down, jagged guitar sound punctuated by lead singer Paul Banks's sonorous, Ian Curtis-like voice. Memorably puzzling titles—"Stella was a diver and she was always down"—hint at this New York quartet's brand of offbeat intellectual humour. Slipping, sliding melodies and quixotic lyrics about disillusionment—"Gonna play with the braids that you came here with tonight/I'm gonna hold your face and toast the snow that fell/Because friends don't waste wine when there's words to sell"—leave you with a sense of lingering urban melancholy. What the Strokes did last year for '70s pop-punk, Interpol has done for late-'70s Brit New Wave. ★★★★★ —BRIAN GIBSON

BLUE RODEO
PALACE OF GOLD (WEA)

When last we heard from Blue Rodeo, they were closing a chapter in their career with a greatest-hits collection

that was most notable for the inclusion of two new tracks. It was a hint of things to come, they said, as they brought out a horn section and proved that even after nearly 20 years, they were still willing to push their sound around.

Palace of Gold might seem like a departure for diehard fans enamoured with Jim Cuddy and Greg Keelor's winsome balladry, but that's still here, particularly on the stellar "Bulletproof," perhaps the most heart-wrenching ballad they've committed to tape since "Cry." Elsewhere, the familiar rings forth on "Holding On" and "Homeward Bound Angel," but the horns seem to have given the group permission to put on their Flying Burrito Brothers T-shirts and get rocking. "Walk Like You Don't Mind" is their most full-blown hip-shaker in years, while "Glad to Be Alive" gives Keelor the lounging backdrop he must have been dreaming of. Best of all is the uplifting "Clearer View," on which the horns perfectly punctuate Cuddy's glowing melody. It's like that blaring brass has always been there—we've just never noticed it before. ★★★★★ —DAVE JOHNSTON

VARIOUS ARTISTS DRESSED IN BLACK: A TRIBUTE TO JOHNNY CASH (DUALTONE)

VARIOUS ARTISTS KINDRED SPIRITS: A TRIBUTE TO THE SONGS OF JOHNNY CASH (SONY)

There's a notable difference between the two recently released Johnny Cash tribute albums. One features A-list stars like Bob Dylan, Little Richard, Bruce Springsteen and Steve Earle performing Cash songs. The other album's roster is stocked with lesser-known luminaries like Robbie Fulks and Rodney Crowell and a dozen musicians you've probably never

heard of. The difference between the two discs, though, is best illustrated by the fact that Hank "Are You Ready for Some Football?" Williams Jr. appears on one, while Hank III leads off the other. Can you guess which disc is better?

Kindred Spirits is a strong tribute album; Dylan's version of "Trains of Love," Keb' Mo's "Folsom Prison Blues" and the beautiful rendition of "Flesh and Blood" by Mary Chapin Carpenter, Sheryl Crow and Emmylou Harris are my highlights. But *Dressed in Black* simply has more life and energy, as if the contributors knew they couldn't rely on their reputations. I didn't know who Damon Bramblett was before picking up the CD, or Eddie Angel or James Intveld, but all supply stellar tracks. It's not like Springsteen and Earle mail it in, but I'd rather hear some guy named Dale Watson try "I Walk the Line" than Travis Tritt. In the liner notes for *Kindred Spirits*, Cash himself writes, "Boy, does this make me feel good!" *Dressed in Black* does the same for the listener. *Dressed in Black*: ★★★★★; *Kindred Spirits*: ★★ —DAN RUBINSTEIN

RHETT MILLER
THE INSTIGATOR (ELEKTRA/WARNER)

The music business operates in strange and mysterious way; how else can you explain the transformation of Rhett Miller from frontman of underground country-rock darlings the Old 97s into the next pop superstar?

In this collection of songs Miller claims would not have fit in with the Old 97s style, he has been paired with producer Jon Brion, most notable for his slickster work with pop stars like Fiona Apple. Armed with a new \$200 haircut and a new pop-star pout (featured prominently on the CD cover), Miller might just be ready to be the

Neil Diamond of a new generation. In fact, "Point Shirley" bears a striking resemblance to N.D.'s cougar-swooner favourite "Cherry, Cherry."

Miller's whimsical love songs, with Brion's dressed-up guitar and piano arrangements, may very well find favour with the Top 40 masses, but fans of the Old 97s since their days on the Bloodshot label will likely find the super-pop-production jarring, save for the comforting southern twang of "The El." The catchy "Come Around" even has a chance to be a hit. Personally, though, I'm torn between my appreciation for Miller's solid song-writing skills and Brion's sugar-sweet production. But I guess after being the leader on a bubbling-under band on a major label for so long, the folks at Warner figured it was time they made a buck or two back on Miller's talent. ★★ —STEVEN SANDOR

VARIOUS ARTISTS ICE T PRESENTS WESTSIDE (OBSESSION/FUSION 3)

Despite what the music charts might indicate, West Coast hip-hop isn't dead, and the new compilation *Ice T Presents Westside* is proof. A two-disc, 29-track history lesson featuring songs culled from California's deep hip-hop repertoire, *Westside* may have its share of *Rap Trax* artists like MC Hammer, Young MC and Skee Lo, but there are still plenty of lesser-known delights to be found here as well. Selections like Jurassic 5's "Jayou," Cypress Hill's "How I Could Just Kill a Man" and Souls of Mischief's "93 'Till Infinity," for instance, rank as some of the greatest hip-hop songs ever. Not surprisingly, Ice T is the album's most prominent figure,

with two songs and two interviews. (Even some of the tracks he selected for the album, like Snoop Doggy Dogg's "Gin & Juice," contain references to his music.) Humility isn't in Ice T's nature, apparently.

The disc is a little heavy on the pop-rap (Tone Loc's greatest song was definitely not "Wild Thing," for instance), but for nostalgia's sake, *Westside* serves its purpose. ★★ —SEAN AUSTIN-JOYNER

CONJURE ONE (NETTWERK)

God knows why studio wunderkind Rhys Fulber just didn't release this record under his Delerium moniker. Perhaps he felt that the Middle Eastern influences that abound throughout the chilled-out electronic grooves of this well-produced audio journey—created with some help from Dutchman Junkie XL, a.k.a. JXL—deserved a separate identity.

The call of the mysterious and wicked desert was also probably one of the big attractions for the Tea Party's resident shaman Jeff Martin, who appears on several tracks with exotic instruments in tow. Happily, on "Premonition," Martin scales back the theatrics and lets his voice serve Fulber's lush arrangement, but it's Sinead O'Connor who steals the show on "Tears From the Moon." Subtly twisting her unmatched voice in a way that would make a boulder weep, O'Connor may have given Fulber a crack at matching the phenomenon of the Sarah McLachlan-powered Delerium single "Silence." If so, Fulber may pull a T.E. Lawrence and never want to leave the desert behind. ★★★★★ —DAVE JOHNSTON

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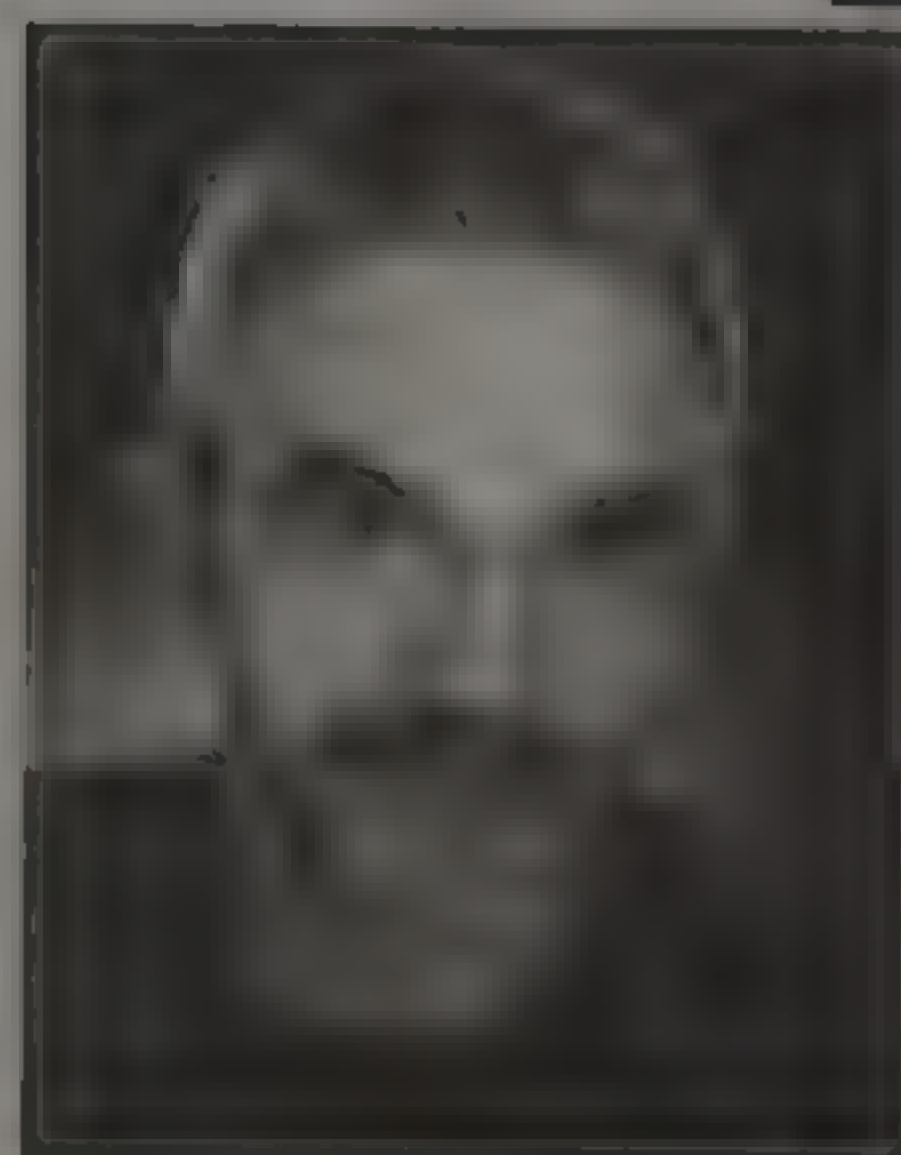
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punk stardom

BY DAVE JOHNSTON

For the record, not everybody in Austin, Texas wears cowboy boots, ten-gallon hats and huge belt buckles. Some of them prefer skateboarding shoes and punk rock T-shirts, like the four young men in the Riddlin' Kids do. No joke.

People have a distorted view of bands from Texas, says bassist Mark Johnson. "People ask us if I ride horses and stuff like that. They don't realize that everything's been

paved over and that there are actual cities there. They think the land is deserted except for horses and cattle, like a John Wayne movie. Don't get me wrong—we've got our fair share of cowboys and oil wells, but the state's huge."

The fact that Austin has a strong underground scene is what has kept the Riddlin' Kids kicking. "The scene in Austin is really incestuous," laughs Johnson. "Everybody in a band seems to be in somebody else's band, or you've got old members of their band in your band. But everybody helps each other. We're a real tight-knit group. A lot of people don't know there's a scene down there, but there's a lot of really good punk bands down there."

The presence of the annual South by Southwest music festival hasn't hurt, either. "A lot of big bands come through that the kids want to see, and it gives the local guys a chance to open up for them," he drawls. "It's given a lot of bands here some great exposure."

In the case of the Riddlin' Kids, it's the work that counts. Even with a buzzing new record, *Hurry Up and Wait*, out in the shops, loaded with the kind of smart punk-pop songs about young love and tough living that never seems to go out of style, the band—Johnson, singer Clint Baker, guitarist Dustin Straud and drummer Dave Keel—has never stopped sweating. Since the band's

inception, they've slaved in dead-end jobs in pizza joints and such to make enough money to buy gear and pay for their own CDs. Even with a cover version of R.E.M.'s "It's the End of the World as We Know It" as their hit calling card, the Kids haven't kicked up their heels. "We're working even harder than we did before," he says. "It's just a different daily routine. We're not complaining."

Leonard Bern-stein!

The cover song started out as filler in the band's hyperactive live sets, and dates back to a time when Johnson was just a face in the crowd. "Clint grew up listening to R.E.M.—it's his favourite band," the bassist explains. "He's been figuring out

the words to that song since the sixth grade. The song always went over super-well, and since then, we've been playing it. I was a big fan of the band before I was in it, and I was always amazed that he knew all the words. When we went in the studio to do the album, he did it in one take."

If the Riddlin' Kids actually needed any more credibility points, they've got them in spades by hooking up on a tour with Face to Face, one of their favourite groups. "They're the nicest guys in the world," he enthuses. "We grew up listening to that band, especially Clint and I. You get kind of nervous when you meet a band like that, because you don't know if they're going to be super-cool or not—most everybody is, and they came out and turned out to be the best. They've continued to be that way for the entire tour, and they rock live."

As the Riddlin' Kids hope to do so, as well. They might not be riding in on horseback, but they're whipping their ride as hard as they can, even if it's a tour bus. "We don't deserve it," Johnson laughs. "We still feel like we're getting away with something." ☐

Face to Face vs. Punk-O-Rama
With Face to Face, Moneen, the
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[prevue] **punk**

film

When Lecter was a pup

Red Dragon is a well-made horror show with an utterly empty centre

By JOSEF BRAUN

Reading Thomas Harris's 1981 novel *Red Dragon*, the first book to feature the notorious Dr. Hannibal Lecter, it's not hard to see why you'd want to turn it into a movie. In dissecting the many facets of hunting a serial killer, Harris's structure is brilliant; his best scenes slither and burrow under your skin before you can even brace yourself for them, his research into forensics, abnormal psychology and police work is astonishingly detailed and there are moments when the tension surrounding the high-stakes investigation is electrifyingly nerve-racking. Yet Harris lacked the sense to know when enough's enough—the book is grossly overwritten, rife with baroque revelry and homework that should have stayed home. A terrific plot, abundant body horror, a crystalline sense of milieu and a lot of extra baggage for a screenwriter to discard: it's a perfect formula for cinematic adaptation. So why have both attempts to film *Red Dragon* fallen so dreadfully short?

Well, in the case of the latest version, you can't fault it for integrity of vision. The new *Red Dragon*, directed by *Rush Hour*'s Brett Ratner, initially seemed little more than another opportunity to capitalize on the popularity of Anthony Hopkins's Lecter, so mesmerizing in *The Silence of the Lambs*, so banal in last year's inexplicable hit *Hannibal*. But enlisting *Silence* screenwriter Ted Tally seemed to have an encouraging domino effect, and an ace list of actors, including Edward Norton, Emily Watson, Harvey Keitel, Philip Seymour Hoffman and Ralph Fiennes, soon followed and seemed to imbue the project with a real sense of purpose.

Though it's more faithful to the novel, Tally's adaptation doesn't actually stray too far from *Red Dragon*'s first screen incarnation, Michael Mann's *Manhunter* (1986). And while it's a fairly workmanlike affair, Ratner's version is at least a more earnest presentation of Harris's themes than Mann's laughably pretentious, absurdly over-art-directed, *Miami Vice*-style approach (complete with one of the cheesiest soundtracks ever, combining bad pre-elec-



The rest is Silence! Anthony Hopkins and Edward Norton in *Red Dragon*.

tronica with pop-rock tunes by groups akin to Mr. Mister).

Everybody's Fiennes

What really sets *Red Dragon* apart from *Manhunter* is its cast. Unlike William Petersen's strained, "psychic" flake, Norton's profiler Will Graham is actually believable as a relatively ordinary guy with gruesome empathic talents (who lives in an ordinary-looking beach house instead of a fashion studio). Likewise, Keitel (as Jack Crawford) and Hoffman (perfectly cast as a sleazy tabloid reporter) steer clear of the stiffness and broad clichés that *Manhunter* imposed upon the same characters. And compared

[review] thriller

with Tom Noonan's vacant performance, Ralph Fiennes as the hunted man Francis Dolarhyde is... Well, here's where things get complicated.

Fiennes, in his tortured, trembling way, gets to the beating heart of Harris's conception—yet his performance simultaneously sinks the picture. Perhaps the main reason *Red Dragon* fails to translate to the screen is because, without the bulky backstory the novel gives you about Dolarhyde (the poor guy was disfigured and tormented as a child by a batty grandma), all a two-hour movie can provide is yet another

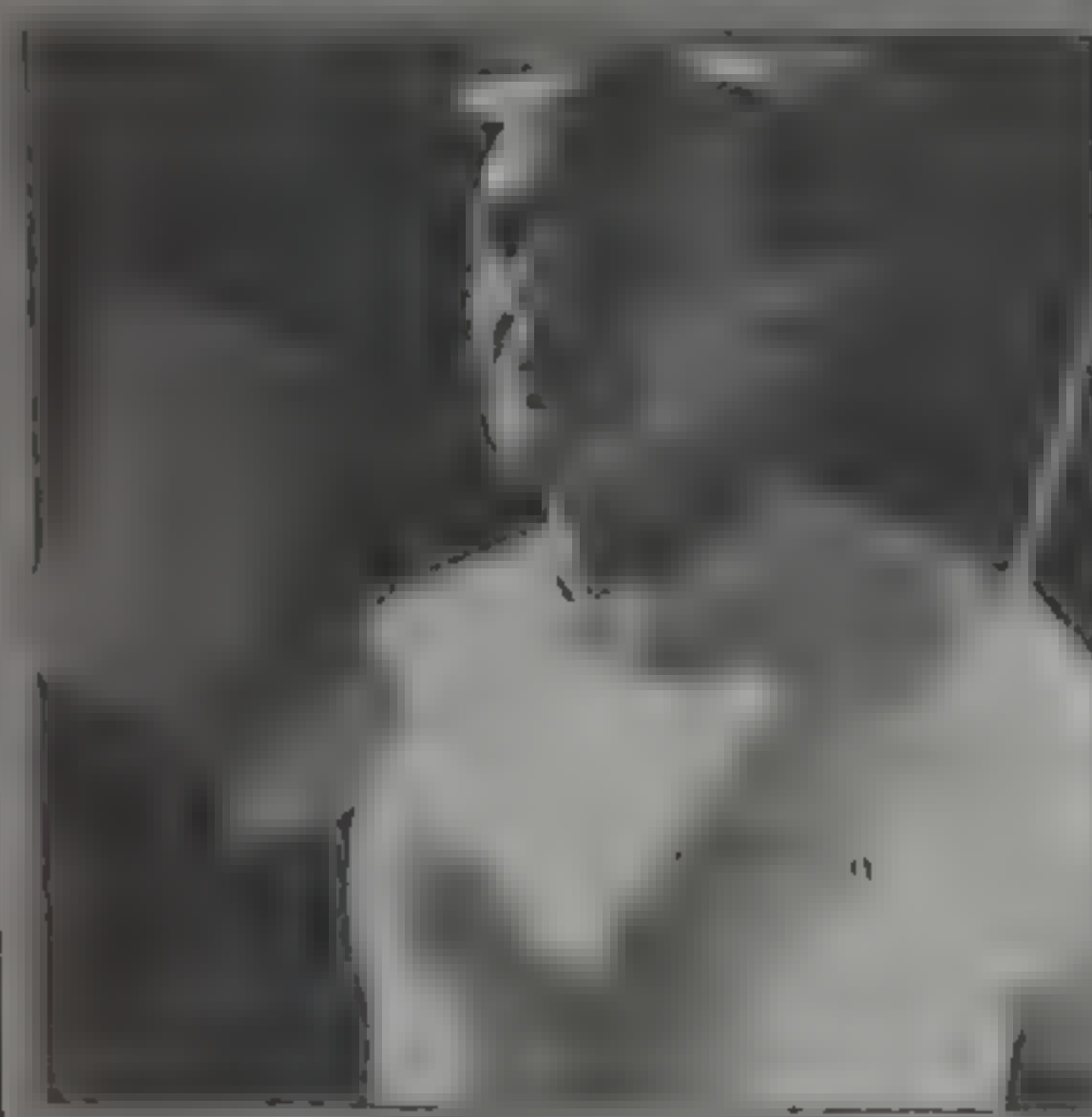
facile explanation for why nasty people do what they do, a convention that's rarely been improved upon since Hitchcock's *Psycho*. The film's brevity also makes it harder to connect with Dolarhyde's previous victims (who have real histories, personalities and communities in the novel) or even with Graham, whose complex character gets lost in the Gothic horror hubbub.

These may read as the nitpickings of someone who's just reread the book (which, I confess, I did), but the essential problem with *Red Dragon* the film is that when the specificities of these characters' interior struggles don't make it onscreen, the tale lacks terror. (How ironic that a bloated novel doesn't condense well!) Only one performance manages to give us a flash of real terror—that of Emily Watson as the blind, lonely Reba, Dolarhyde's sole connection to humanity. Her confusion is real, wondrous and horrifying, and every nuance of Watson's performance shudders with it. She's the only person to get close to Dolarhyde's evil and survive, yet even she can't make sense of the rampant darkness running through *Red Dragon*'s well-made but centreless horror show. **D**

Red Dragon
Directed by Brett Ratner •
Written by Ted Tally • Starring
Edward Norton, Ralph Fiennes and
Anthony Hopkins • Now playing

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ENTERTAINMENT REPORTING 101



- 1 *Red Dragon* got a 37.5 million-square-inch tattoo!
- 2 *Sweet Home Alabama* fried 21.6 million pickles!
- 3 *The Tuxedo* was accessorized

with \$10.1 million cufflinks!

- 4 *My Big Fat Greek Wedding* registered for 3.5 million place settings!
- 5 *Barbershop* treated 6.8 million shaving nicks with a styptic pencil!
- 6 *Jonah: A VeggieTales Movie* grew a 6.5 million-pound squash!
- 7 *The Banger Sisters* downed 3.6 million shots at the Whisky A Go Go!
- 8 *The Four Feathers* swallowed 2.1 million grains of desert sand!
- 9 *Moonlight Mile* threw 2 million self-help books about grief into the fireplace!
- 10 *One Hour Photo* charged \$1.7 million to develop a roll of black-and-white film!

THE ASTERISK*

William H. Macy is a the great-great-grandnephew of Ellis Vance Macy, founder of the famed department-store chain*

Vin Diesel does not have a driver's license*

Valerie Harper was originally approached to host *Survivor*, but turned it down due to scheduling conflicts*

James Gandolfini cites *Logan's Run* as his favourite movie of all time*

Actor Bruce Campbell has signed on to play the Maytag repairman in a new series of TV commercials*

Sam Rockwell is the cousin of

Rockwell, the '80s-era funkster responsible for "Somebody's Watchin' Me"*

Pink is dating Tucker Carlson*

CBS is developing M. Night Shayamalan's *Signs* into a one-hour drama series, to star Judd Nelson*

Jennifer Love Hewitt chose her stage name because of a girlhood crush on tennis star Lleyton Hewitt*

HBO will air a fictional movie based on the murder of Tupac Shakur, directed by John Travolta*

Michael Chiklis can hear dog whistles*

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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Exo skeletons

Separating the shock from the shlock at ExoFest horror-rama

BY JOSEF BRAUN

In partnership with Metro Cinema, Exophagy.com is presenting a week-long, 15-title festival of what they consider to be the most outstanding and overlooked works in the realm of contemporary international horror films. And indeed, **ExoFest** will be presenting Edmonton premiers of several recent movies by major filmmakers that I've wanted to see for some time, movies I've been able to read about but held little hope of actually catching on the big screen. Things like *Trouble Every Day*, the French film about a bizarre disease that causes its victims to develop cannibalistic desires in tandem with sexual ones, starring Vincent Gallo and directed by Claire Denis (who made one of 2000's most remarkable films, *Beau Travail*). Or *Das Experiment*, German director Oliver Hirschbiegel's dramatization of the disastrous Stanford Prison Experiment conducted in 1971. *ExoFest* is also screening the Edmonton premiere of Gore Verbinski's brand-spanking-new remake of the acclaimed 1998 Japanese horror hit *The Ring*, starring *Mulholland Drive*'s Naomi Watts.

So, particularly for horror fans, there's certainly good reason to be excited about *ExoFest*'s offerings. Unfortunately, the trio of selections I was able to preview were perhaps not the festival's highlights. *Ichī the Killer* is the third film by prolific writer/director Takashi Miike, Japan's leading purveyor of sh(l)ock

cinema, to screen at Metro Cinema in the last year, and easily the weakest. Actually, it's downright wretched. Not to be outdone by the depths of perverse depravity he showcased in the first 10 minutes of his recent *Dead or Alive*, Miike stuffs the opening of *Ichī* with a brutal rape and beating, the boiling tempura torture of a man suspended from a ceiling with hooks in his flesh, and the discovery of a room slathered from floor to ceiling with what we are to presume was once the inside of a human being.

Mmmm... filet of pimp

At 129 minutes, the film is overlong to say the least, and the muddy plot is risible, but here's the skinny. Yakuza boss Anjo disappears with a wad of yen. His followers, led by a demented masochist, try to hunt down Anjo's abductors using the most violent and disgusting methods Miike can conjure up. Meanwhile, Ichī, a repeatedly bullied,

[review] **horror**

videogame-obsessed teen, goes berserk (after apparently becoming a martial arts master) and starts attacking underworld types left and right with razors attached to his superhero boots, slicing their bodies in half with one clean swipe. We first see Ichī filet a nasty pimp, supposedly to rescue the prostitute he's in the middle of beating and raping. But once the pimp is a messy pulp, Ichī gets an erection gazing upon the prostitute and realizes that he wants to rape her. Great.

Miike seems to think he can stand for our collective id, but all he represents in *Ichī* is unimaginative idiosyncrasy. Two hours of ceaseless

slaughter (and one decent sight gag) can hardly make for engaging viewing, let alone a shred of suspense. Miike has worked hard to completely desensitize his audience over the years, and in doing so has made his lunatic theatrics routine and stale. He's no longer pushing the envelope; he's shredded, burned and pissed on it. Well, he can keep it. Let me be clear: this is one of the most boring movies I've seen in ages.

Writer/director Takashi Ishii's *Freeze Me* is elegant and insightful by comparison, with some powerful moments that recall De Palma's '70s psycho-thrillers or Abel Ferrara's *Ms. 45*, though overall it still feels a little on the sketchy side. It concerns a Tokyo woman who was raped by three men five years ago in her remote hometown. The woman adopts a new life and tries to hide her ugly past from her fiancé, but the rapists return for seconds, blackmailing her with a video and stills from the original attack. The camerawork is slick and sly, Ishii does some marvelous things with superimposed images and he smartly reveals the plot's pertinent facts at a gradual pace, minimizing dialogue to menacingly portentous effect. He's also shockingly tasteful in what he chooses to reveal directly. The film's only real flaw is its rather vacant conclusion, which fails to justify a series of repetitive events that could have built up to something more relevant.

Whatchamacallit

A poorly conceived finale is also the downfall of Spanish writer/director Jaime Balaguer's *The Nameless* (*Los Sin Nombre*)—and that's really a shame, because the film's sense of atmosphere and narrative development is so strong. Based on the novel by Ramsey Campbell, *The Nameless* follows a recently retired cop as he's lured into following up a case he thought closed five years previously, concerning the murdered body of a 10-year-old girl so desecrated that she was only identifiable by her short leg and bracelet. Or was she? The girl's mother begins to get phone calls from someone claiming to be her daughter, and the lingering uncertainties drive both mother and cop to start chasing old ghosts, eventually uncovering a weird, 30-year-old cult.

The Nameless is a very well-made thriller, but Balaguer gets thwarted by his source material, which is too preoccupied with vague, uncultivated concepts of "True Evil" that don't add up to anything substantial, and unveils a culprit so predictable it almost comes as a shock. Both of these last two efforts are ultimately frustrating, but those devoted to the oft-flawed horror genre will probably be more forgiving than most viewers. Anyway, it beats holding out for *Ghost Ship*. ☐

ExoFest

Zeidler Hall, The Citadel • To Oct 16
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Female trouble

An all-star cast of French divas play murder suspects in stylish *8 Women*

BY JOSEF BRAUN

A lavish mansion in the snowy French countryside. The phone lines have been severed, the sole car sabotaged so it won't start, the high gates locked from the outside. Upstairs in the master bedroom, the master of the house has been killed. He lies face-down in his bed, a knife protruding from his back like a mockery of an erection. Eight fabulous women are held captive in this grandiose cage of comfort and luxury—eight fascinating women, each with their

run into place and toss them off in as utterly natural a manner as possible. Who needs special effects when you can have Fanny Ardant deliver a sassy number that reveals her character's feline demeanour by beguilingly stripping off her black winter cloak to unveil her fire engine red skirt and jacket? It's costume design as magic trick! And the way Ardant slides across Ozon's frame, too, makes seduction look as involuntary as breathing.

8 is Deneuve?

8 Women's plot may read as pleasantly pedestrian (at least until the repressed sexuality and darker elements of classic women's pictures begin to seep into the corners), but it's the performances that make the film so winning. Catherine Deneuve heads the pack as the murder vic-

tim's spouse, giving this gold-digging sophisticate the perfect ratio of opaqueness to intrigue. Isabelle Huppert plays Deneuve's sister, a somewhat hysterical old maid whose brittle edges seem oddly endearing thanks to Huppert's brilliantly broad comic spasms. Emmanuelle Béart plays Deneuve's distractingly sexy new chambermaid with an allegedly tawdry past, holding her ample womanly powers in check until she's able to begin a weird, unspoken role reversal with her mistress. When she lets her hair down in a private moment with Deneuve, the two actresses take on a disquieting resemblance to one another (not to mention an oil painting on the wall behind them).

Lacking the illustrious careers of their older peers are Virginie Ledoyen and Ludivine Sagnier as Deneuve's teenage daughters, yet their contribution to *8 Women* is just as considerable, their youthful fixation on solving the mystery embodying the whimsical nature of Ozon's approach. Ledoyen in particular is magnetic, and with any luck, *8 Women* might give her the launching pad to international stardom that lesser vehicles like *The Beach* could not. ☐

8 Women

Directed by François Ozon • Written by François Ozon and Marina de Van
• Starring Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart and Fanny Ardant • Opens Fri, Oct 11

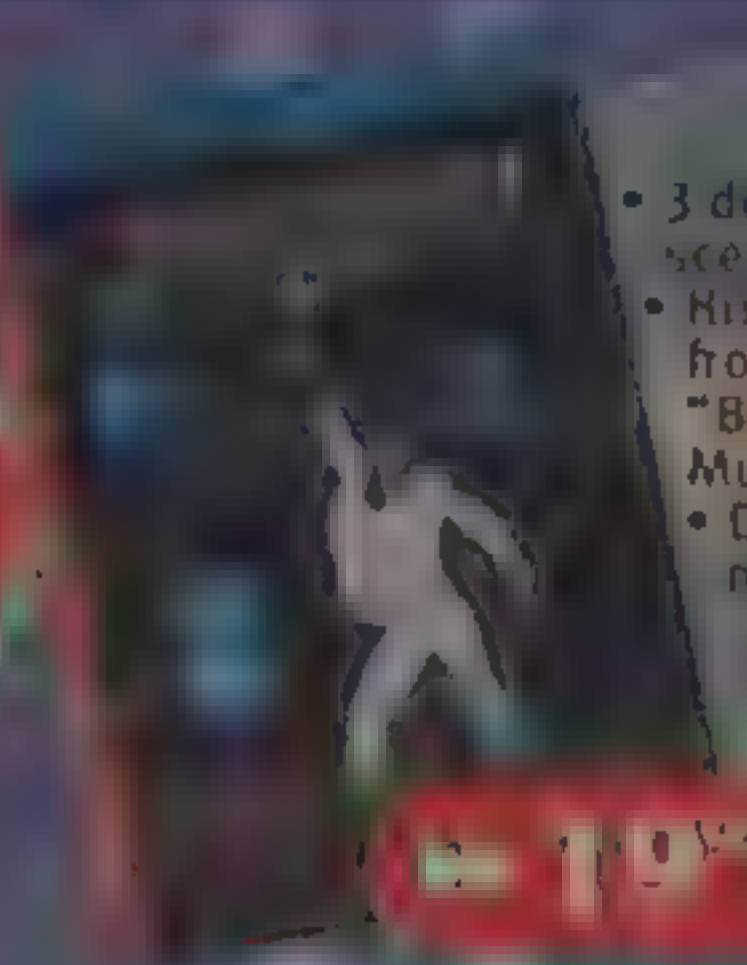


To go, go, day at the office: Takashi Miike's *Ichī the Killer* is part of the ExoFest's gruesome fare

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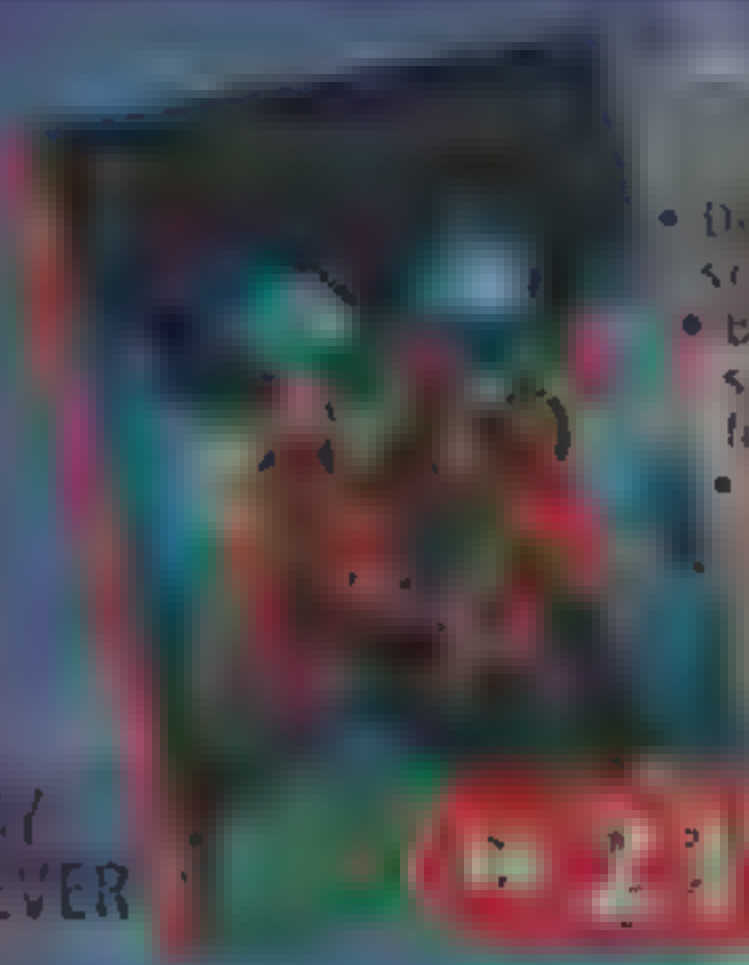
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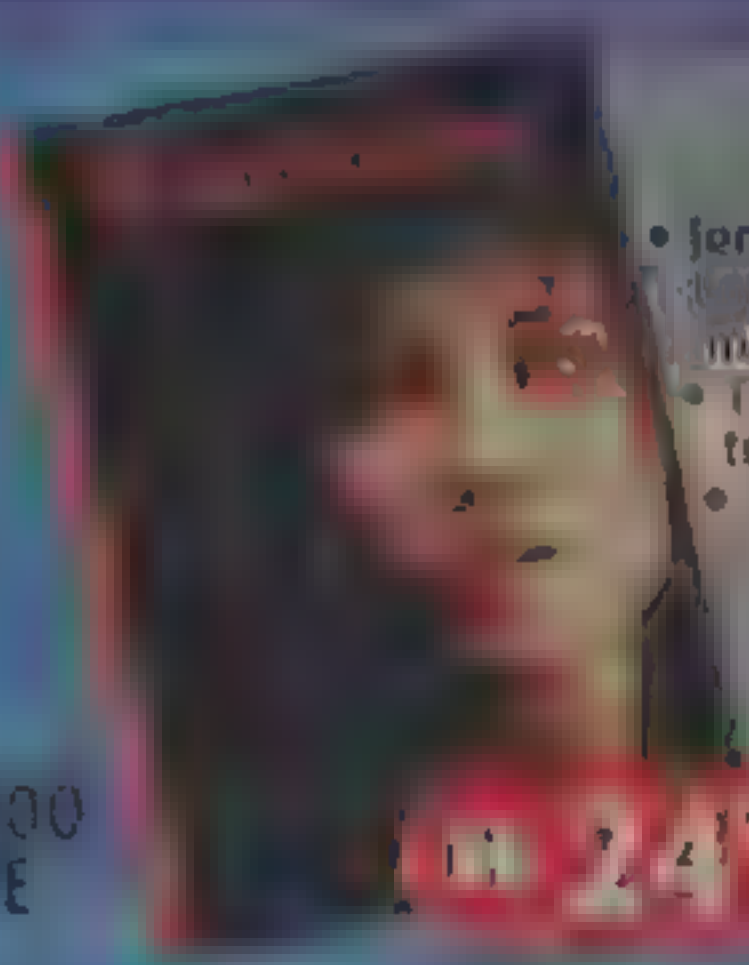
- 3 deleted scenes
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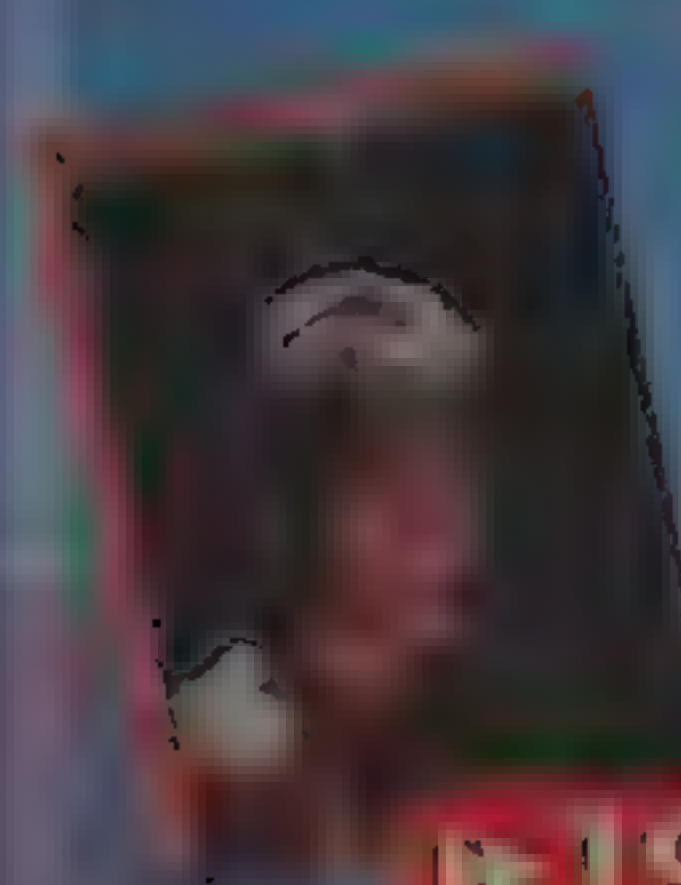
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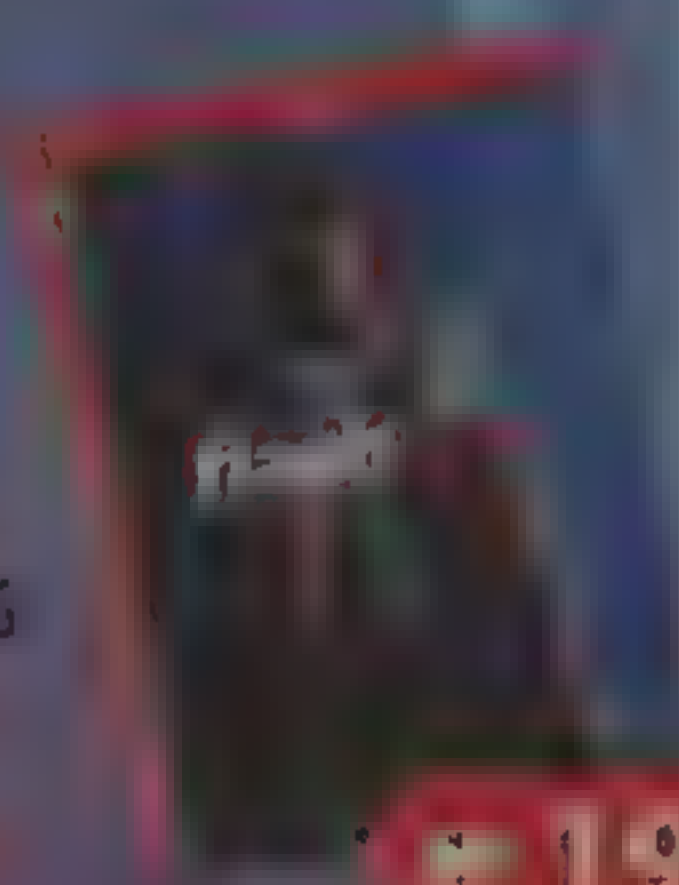


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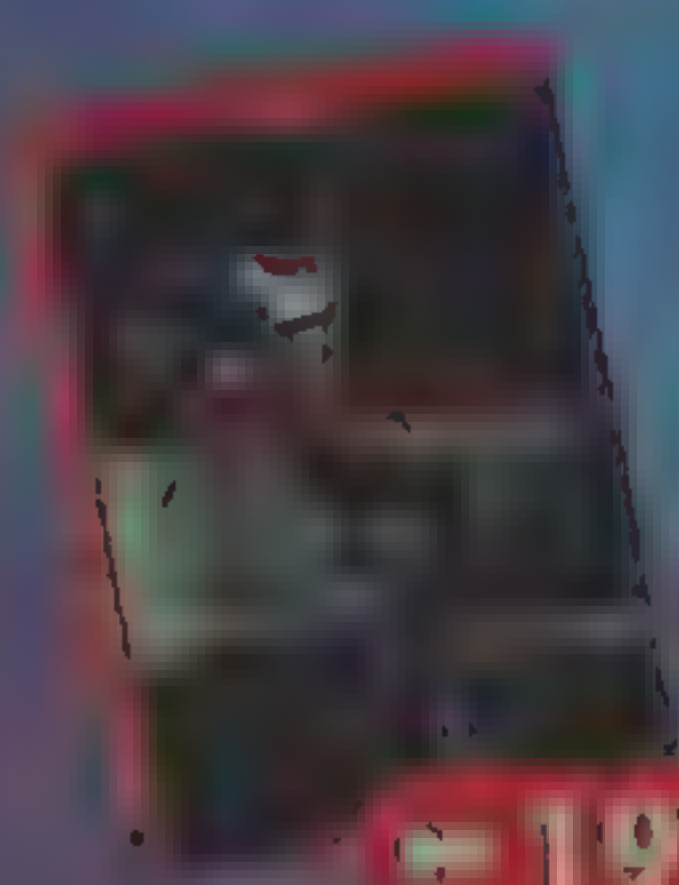
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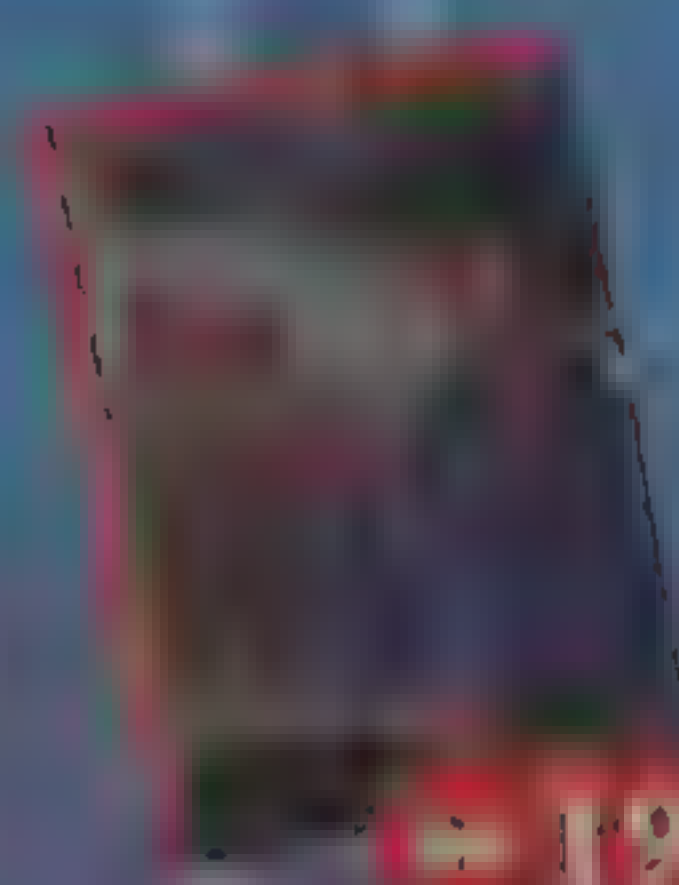
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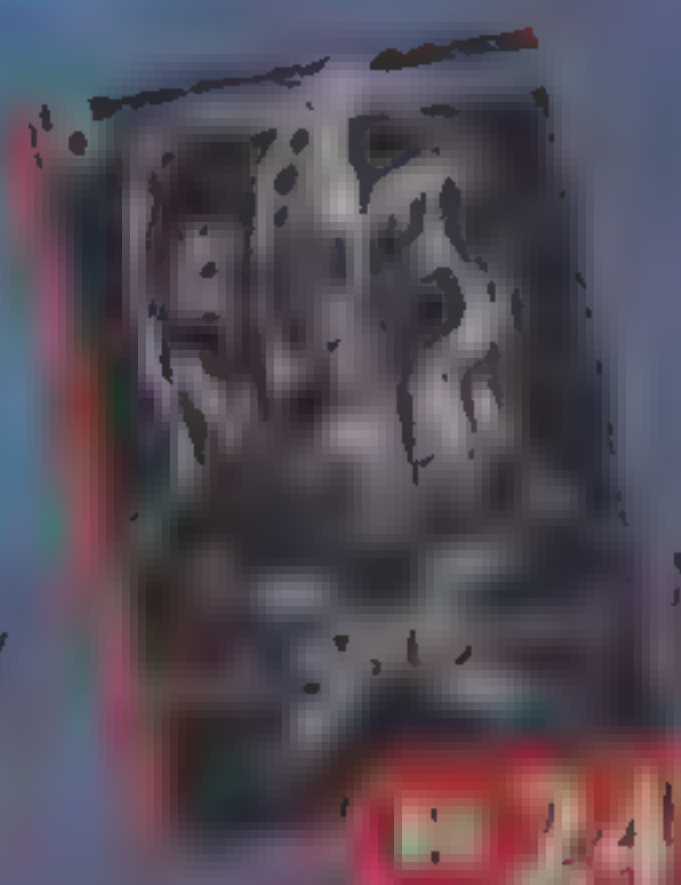
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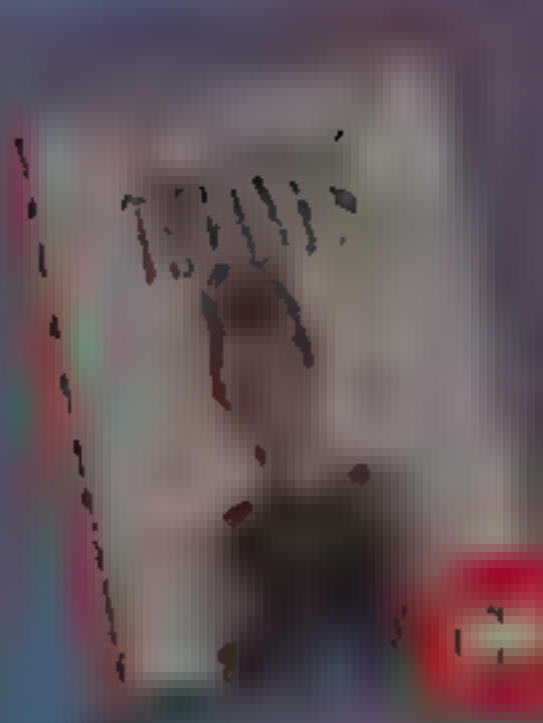
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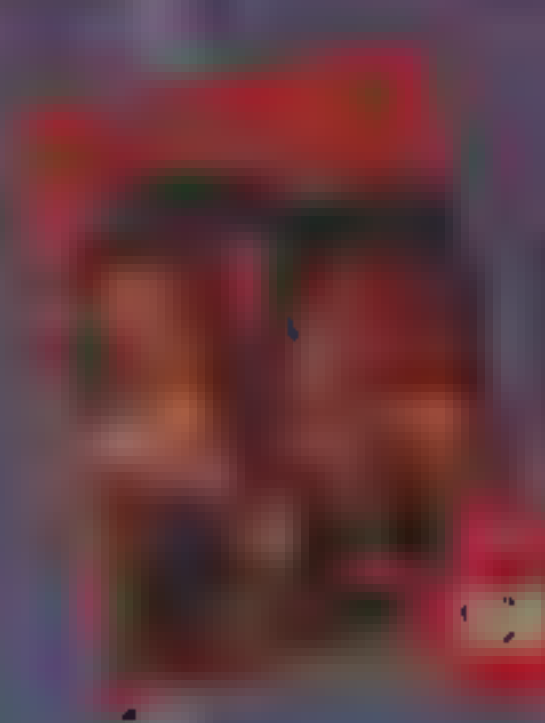
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THE UNTOUCHABLES

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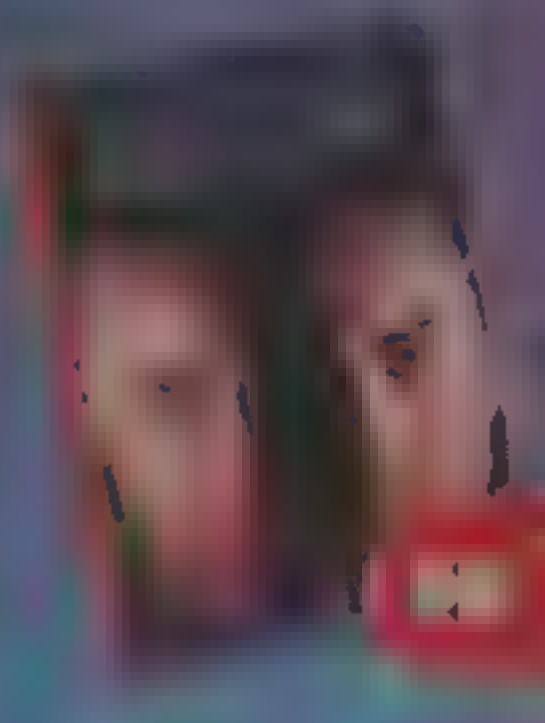
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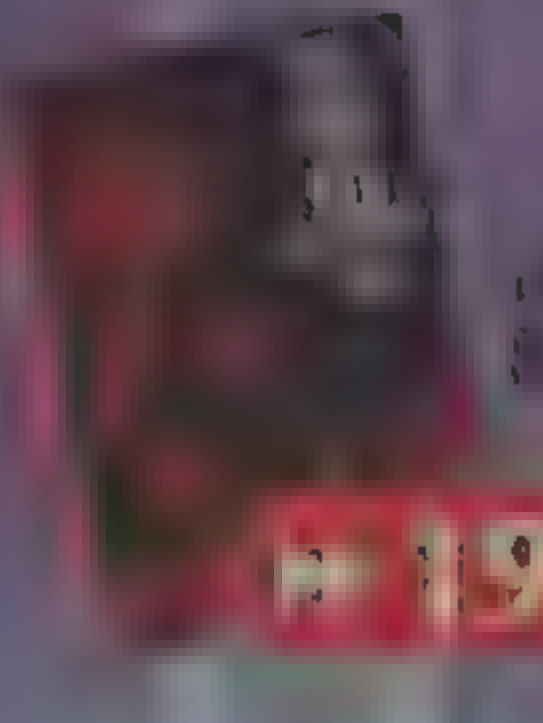
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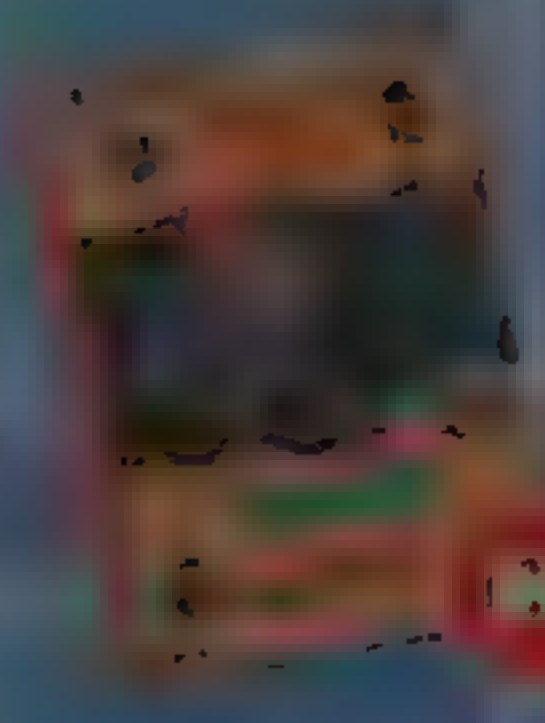
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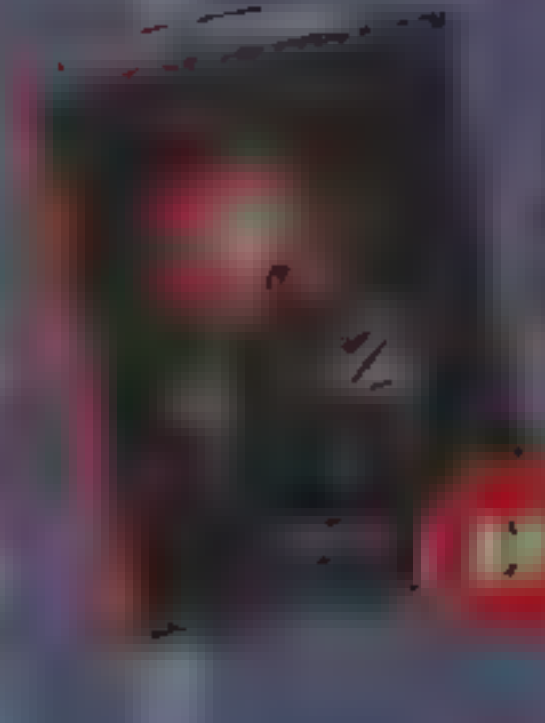
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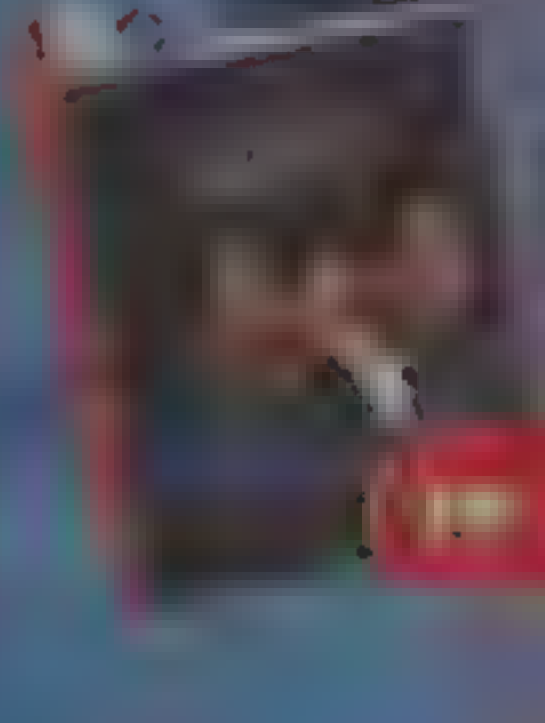
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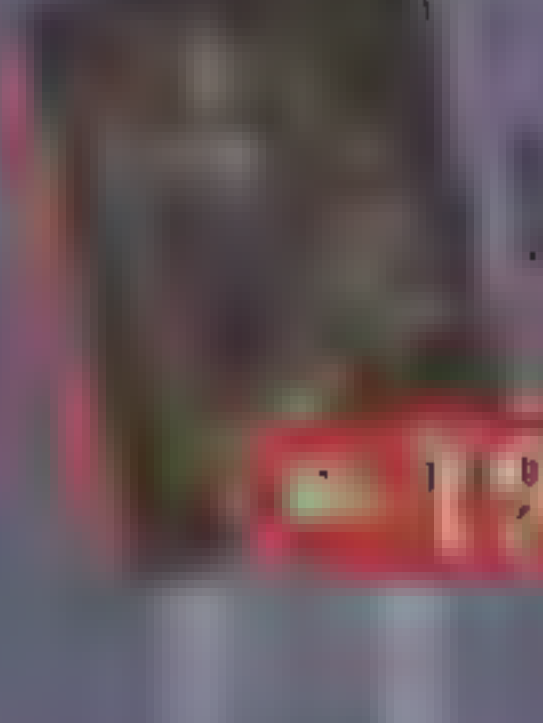
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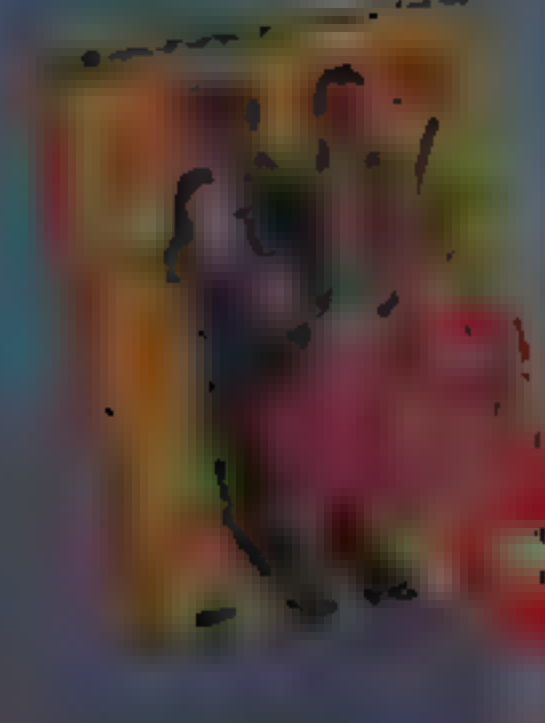
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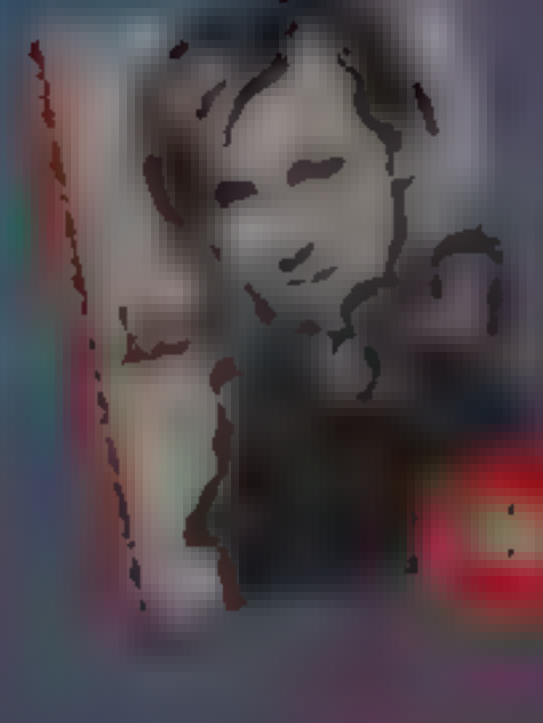
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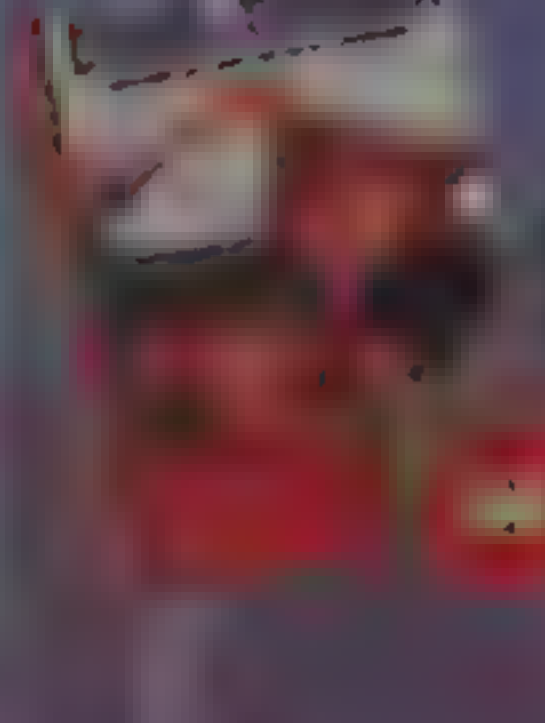
AUSTIN POWERS INTERNATIONAL MAN OF MYSTERY

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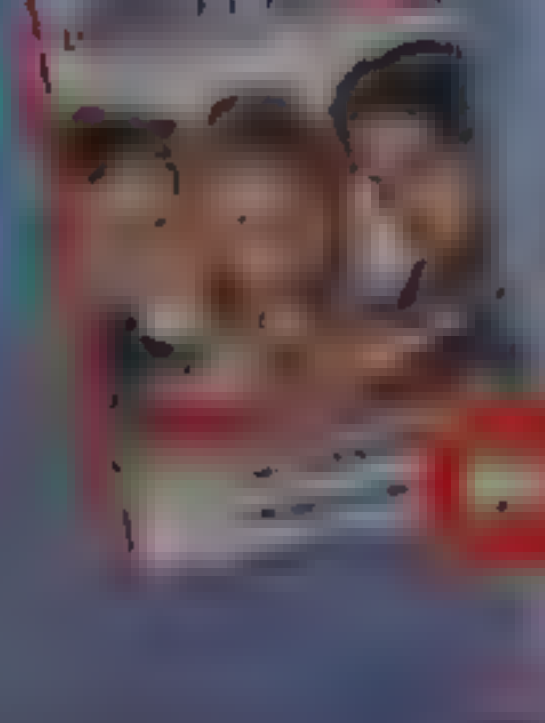
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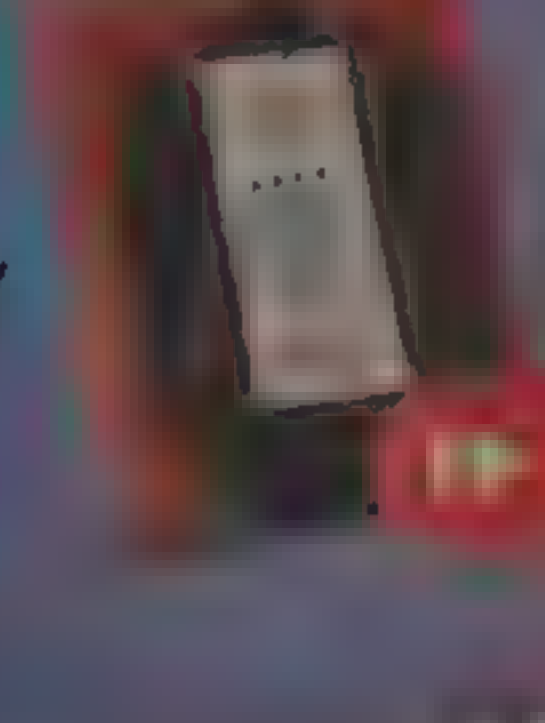
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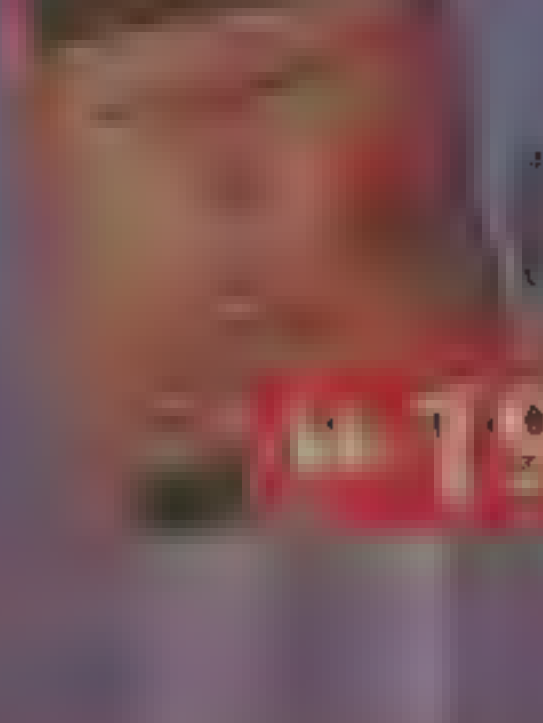
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Attraction and repulsion

Roger Avary's *Rules of Attraction* is an exercise in flashy nihilism

By JOSEF BRAUN

Maybe I'm some kinda weirdo closet masochist, but when a movie can rattle me, depress me and leave me with an unyielding, soul-deep sense of unease, I'm instinctively inclined to believe it must have some inherent value. That's largely the reason why I feel a certain reluctant admiration for *The Rules of Attraction*, Pulp Fiction co-writer Roger Avary's lurid adaptation of one of American Psycho author Bret Easton Ellis's early novels, a miserable, blackly-comic study of the doomed sexual exploits of a group of students at an affluent New England college. I

watched the film days ago and its contagious current of misanthropy still lingers within me. There's a character in the film who examines a textbook full of graphic pictures of venereal disease before she goes partying so she won't be tempted into casual sex. *Rules of Attraction* is not unlike that textbook, the only difference being that it may prevent you from even wanting to leave the house.

[review] **drama**

The film begins with a rape. Freshman Lauren (the beguiling Shannyn Sossamon), believing drunkenly that she's found a cute-enough, unthreatening boy with whom she can extinguish her virginity, winds up passing out in a strange bedroom only to wake up with the boy filming her as she's torn into from behind by a redneck buffoon

who vomits on her as two guys rolling a beer keg burst through the door. Recoiling from this nauseating scene just as the puke is in mid-flight (someone's idea of eye candy), Avary debuts his favourite, oft-recurring camera trick: namely, running the scene backwards at high speed. Avary's other pet novelty here is the split-screen, his most inventive use of which being a scene that simultaneously follows Lauren and the pathologically unfeeling campus hunk Sean Bateman (little brother of *Psycho*'s Patrick, played by James Van Der Beek) as they go about their mornings (ensuring we don't miss any stray moments of nose-picking or ass-wiping), the two images merging into one as the pair finally meets up. It's interesting when seen as a sort of mockery of something from a romantic comedy, because there's of course no way these two are ever going to share a happy ending.

Nilsson, schmilsson

It seems Avary's intention was to balance the aggressive nihilism and lack of narrative of Ellis's novel with nearly constant bursts of flamboyant style. Yet upon sober examination, many of Avary's most eye-catching scenes turn out to be less sophisticated than the more reserved ones. He makes a pageant out of a heartbroken girl's tearful suicide, but the operatic, spectacular tone, complete with Harry Nilsson's ultra-cheesy "Without You" blaring through the speakers, feels like unnecessarily snide mockery. Far more affecting is the simple montage of flashbacks to previous scenes in which the pining girl blends unnoticed into the background—not only to Sean, the object of her longing, but to us as an audience.

Psycho sequel—qu'est-ce que c'est?

In *The Rules of Attraction*, James Van Der Beek plays Sean Bateman, kid brother to Patrick Bateman, the impeccably dressed, Phil Collins-loving Wall Street serial killer whose activities were documented in Bret Easton Ellis's 1991 novel *American Psycho* (which was filmed in 2000 by Mary Harron). But the ghost of Patrick Bateman hangs over another movie that came out this year—the straight-to-video shocker *American Psycho 2*, one of the oddest and most inexplicable sequels in movie history.

You don't need to be familiar with Ellis's novel or Harron's movie to understand *American Psycho 2*—as far as I can tell, the people who made it haven't seen or read them either. (If they had, they'd realize that the whole frickin' point of the story is that Bateman's murders only occur within his own imagination.) Our heroine is Rachael Newman, who witnessed Bateman murdering her babysitter when she was only 12, and managed not only to kill off Bateman himself with an icepick but also to escape from the scene of the crime without any of the authorities realizing

The film has a few cute *Pulp Fiction* Jr. performances, particularly from Clifton Collins Jr. as a whacked-out drug dealer. But this material isn't as malleable and genre-fied as the stuff in *Pulp*. It's difficult to view all this sordid content and whirling artifice as sheer black comedy which we can watch with a sense of ironic detachment. I rarely found *Rules* funny in the slightest, and there are moments when it felt little more than a crudely darkened version of *American Pie* (the way the ironic soundtrack swells as Lauren reluctantly goes down on Eric Stoltz's disgustingly lecherous professor feels like a high-five moment from a teen comedy). The thought of watching the film with an audience full of teenagers fixating on its body humour and reinforcement of stereotypes (of which they'll get plenty in the film's campy gay characters) fills me with revulsion.

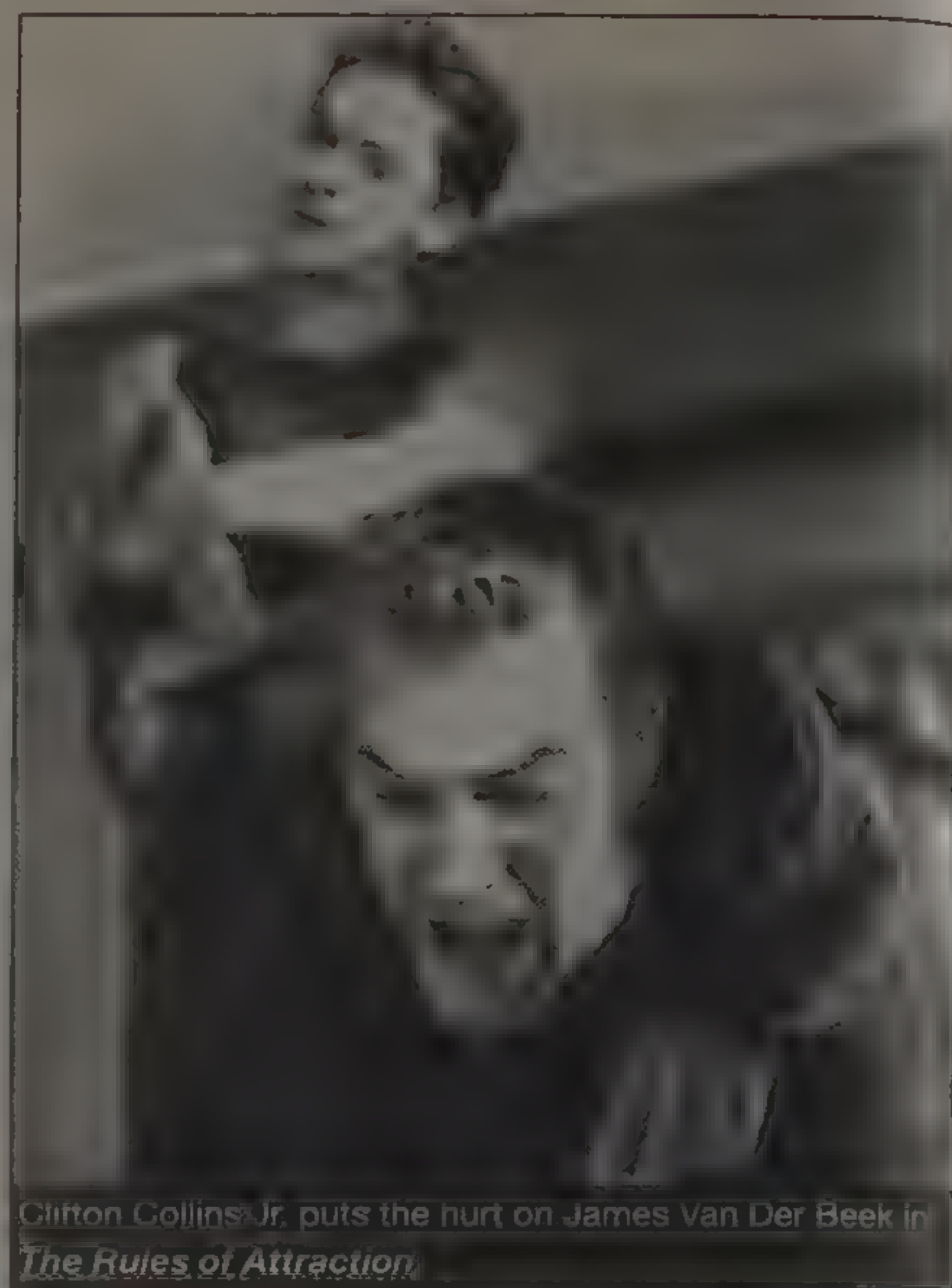
Kip takes a trip

Rules works best when it captures Ellis's style most deftly, like the snazzy bit where Victor (Kip Pardue) performs an amusing, high-speed monologue that details his whirlwind, sex- and drug-fueled trip to Europe to a dizzying montage of fragmented travel images. There's a sense of someone desperately and indiscriminately trying to gobble up sensation, doing anything to keep

from facing a terrifying inner emptiness. (And, for the record, that's one of the only funny parts.)

But what might feel like a cunning little moment of insight in the context of a novel can become a facile catharsis in the limitations of a movie. Near the film's end (which Avary curiously alters from the novel's business-as-usual finale into something more cataclysmic), Sean declares to Lauren, "I just want to know you," to which she replies, "No one ever knows anyone." It's difficult not to feel that, in trying to build up to this pat, less-than-monumental conclusion, Avary fell victim to his own borrowed thesis; he never got to know the people in his movie. ▽

The Rules of Attraction
Written and directed by Roger Avary •
Starring James Van Der Beek,
Shannyn Sossamon and Ian
Somerhalder • Opens Fri, Oct 11



Clifton Collins Jr. puts the hurt on James Van Der Beek in *The Rules of Attraction*.

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The Transporter: clash on delivery

Latest Luc Besson explosion-fest has a sensational hero but a sappy storyline

BY SUSANNAH BREDENKAMP

It's easy to be jaded by action movies, but the first 10 minutes of *The Transporter* really do deliver nail-biting, edge-of-your-seat, "hmigod-how-are-they-going-to-get-out-of-that-one?" suspense, complete with a thumping hip-hop soundtrack and crazy gunplay to spare. Our hero is Frank Martin (Jason Statham), the "transporter" of the title. He's the guy criminals call when they need a little something moved from point A to point B. He'll do anything from transporting the criminals themselves in a getaway car to delivering suspicious packages, no questions asked. He's the quintessential strong, silent type—almost a caricature of the standard, rock-solid action hero. An ex-American military man, trained in martial arts, compulsive in his planning and with an eye for detail, he never loses his cool, never breaks a sweat and he lives by an ironclad set of rules: one, the deal is the deal; two, no names; and three, never look in the package. *The Transporter* could almost be

called a thinking man's action film—assuming thinking men love first-person shooter videogames like *Goldeneye* for the Nintendo 64. Frank is quite the gentleman and lives a quiet, orderly life in his beautiful house on the Mediterranean. He displays the same sense of order and calm in his criminal endeavours and accepts no last-minute changes to "the deal." His rules are iterated and reiterated with a kind of tongue-in-cheek humour, but Statham's deadpan delivery indicates this is a man to take seriously.

That's all well and good, but sadly, someone's apparently decided this film needed a plot as well, and that's where *The Transporter* starts to go wrong. (When will directors

learn that car chases, stylized fights and impressive explosions are

the only reasons we go to see these movies?) The film was directed by martial-arts choreographer Corey Yuen, but the real stylistic force is producer/co-writer Luc Besson. Like Besson's *The Professional*, *The Transporter* is at once a flamboyant, Hong Kong-style action picture and a character study of a soulful, stoic hero, disillusioned with humanity and the legal and military establishment, who shows his sentimental side when he's forced to come to the aid of a helpless female. In *The Professional*, it was Natalie Portman's waifish orphan who pricked Jean



Jason Statham and Shu Qi are obviously destined for romance in *The Transporter*

Réno's conscience; in *The Transporter*, it's a pouty Asian woman (Shu Qi) who's determined to stop 400 of her people from being sold into slavery on the black market.

La phlegm Nikita

It's an honourable mission, to be sure, but it's still impossible to understand why Frank would break his own rules, give up on his highly principled and organized existence and start taking risks—each more ridiculous than the last—for a girl who, frankly, isn't all that captivating. Sure, she cooks like a French

countryside grandmother and dresses like a runway model, but this girl is no Nikita with a gun. In true action-movie form, the typical shaky grip and trembling lip prevails. What happened to the good old days of Luc Besson, when chicks kicked ass? Even Natalie Portman was more self-possessed than this woman, to say nothing of Milla Jovovich's high kicks in *The Fifth Element*.

If you're not bothered by sappy love stories and a steady diet of action movies has turned your suspension of disbelief into high-grade steel, you might be able to sit

through *The Transporter*. If you're a fan of Luc Besson's, shall we say, innocent portrayal of the world of organized crime, not to mention his virtuoso ability to orchestrate fancy explosions, you might even well love it. In any case, even if you never see the film, I highly recommend that you play the videogame version, if Nintendo ever sees fit to churn one out. ☺

The Transporter

Directed by Corey Yuen • Written by Luc Besson and Robert Mark Kamen • Starring Jason Statham and Shu Qi • Opens Fri, Oct 11

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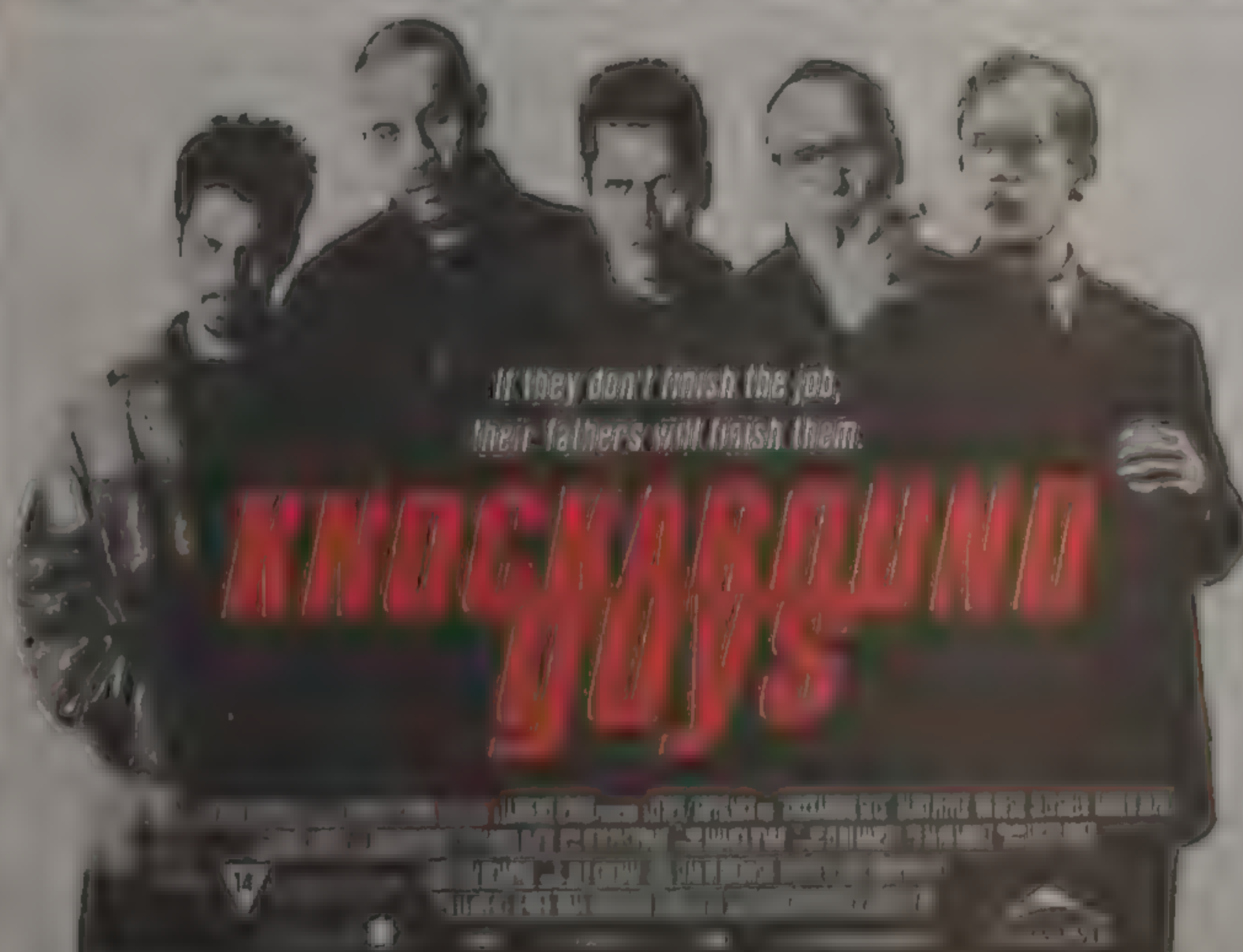
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FILM WEEKLY

NEW THIS WEEK



8 Women (P) Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart and Virginie Ledoyen star in *Under the Sand* director François Ozon's kitschy all-star mystery/musical set in an isolated country home where various mothers, sisters, servants and lovers sing, bicker and reveal an astonishing variety of secrets when the man of the house is murdered in his bed. In French with English subtitles

ExoFest (M) A selection of cutting-edge horror films by an array of international directors. Featuring: *The Bunker* (dir: Rob Green), Thu, Oct 10 (7pm); *Das Experiment* (dir: Oliver Hirschbiegel) Thu, Oct 10 (9pm); *Clive Barker's Saint Sinner* (dir: Joshua Butler), Fri, Oct 11 (7pm); *Dog Soldiers* (dir: Neil Marshall), Fri, Oct 11 (9pm); *Visitor Q* (dir: Takashi Miike), Sat, Oct 12 (7pm); *Ichi the Killer* (dir: Takashi Miike), Sat, Oct 12 (9pm); *Horror* (dir: Dante Tomaselli), Sun, Oct 13 (7pm); *Desecration* (dir: Dante Tomaselli), Sun, Oct 13 (9pm); *Freeze Me* (dir: Takashi Ishii), Mon, Oct 14 (7pm); *Versus* (dir: Ryuhei Kitamura), Mon, Oct 14 (9pm); *Slasher* (dir: Maurice Devereaux), Tue, Oct 15 (7pm); *The Nameless* (dir: Jaime Balaguer), Tue, Oct 15 (9pm); *Trouble Every Day* (dir: Claire Denis), Wed, Oct 15 (7pm); *The Ring* (dir: Gore Verbinski), Wed, Oct 15 (9pm). *Zeidler Hall, The Citadel*

Knockaround Guys (CO, FP, GR) Barry Pepper, Vin Diesel, Seth Green and John Malkovich star in co-directors Brian Koppelman and David Levien's scruffy gangster flick about four young Brooklyn men, eager to show their worth to their mobster fathers, who wind up in a small Montana town after bungling a seemingly simple delivery job

Pokémon 4Ever (CO, FP) Pokémon master-training Ash teams up with Celebi, a time-travelling creature from the past, to prevent the destruction of the world's forests in yet another installment in the popular series of Japanimated children's films

The Rules of Attraction (CO) James Van Der Beek, Shannyn Sossamon, Clifton Collins Jr. and Ian Somerhalder star in *Killing Zoe* writer/director Roger Avary's adaptation of the Bret Easton Ellis novel about amoral male college students preying on their female classmates



Secretary (P) Maggie Gyllenhaal and James Spader star in *Hit Me* director Steven Shainberg's offbeat romantic comedy about a mousy secretary who blossoms personally and sexually after entering into a sadomasochistic affair with the mysterious lawyer she works for. Based on the short story by Mary Gaitskill

The Transporter (CO, FP, L) Jason Statham and Shu Qi star in *The Enforcer* director Corey Yuen's Hong Kong-style action movie about a professional courier who abandons his policy of delivering anything, no questions asked, when he is hired to participate in the kidnapping of a beautiful Asian woman. Co-written by Luc Besson

Tuck Everlasting (CO, FP) Alexis Bledel, Jonathan Jackson, William Hurt, Ben Kingsley and Sissy Spacek star in *My Dog Skip* director Jay Russell's adaptation of Natalie Babbitt's classic children's novel about a teenaged girl who learns that her next-door neighbours have discovered a magical spring on their property that keeps them from ever growing older

Virginia's Run (CO, FP) Lindze Letherman, Rachel Skarsten, Gabriel Byrne and Joanne Whalley star in *Youngblood* director Peter Markle's family film about a 12-year-old girl whose father forbids her to ride horses after her mother dies in a riding accident, but who secretly adopts a foal, raises it and enters it in a local endurance race.

White Oleander (CO, FP) Michelle Pfeiffer, Alison Lohman, Robin Wright Penn and Renée Zellweger star in director Peter Kosminsky's adaptation of Janet Fitch's novel about a woman's troubled relationship with her unstable mother, who continues to wield a strong influence over her life even after being imprisoned for poisoning her ex-boyfriend

FIRST-RUN MOVIES

Apollo 13: The IMAX Experience (SC) Tom Hanks, Kevin Bacon, Bill Paxton and Ed Harris star in this re-edited, large-screen version of *A Beautiful Mind* director Ron Howard's scrupulously researched 1995 account of the tense 1970 space mission, during which an air tank explosion nearly stranded three astronauts in outer space.

Austin Powers in Goldmember (CO, FP) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his archenemy Dr. Evil to kidnap his similarly oversexed father.

Ballistic: Ecks vs. Sever (FP) Antonio Banderas, Lucy Liu and Ray Park star in director Kaos's cat-and-mouse spy thriller about an FBI operative who is assigned to kill a deadly female rogue NSA agent, only to learn that the two of them may actually be on the very same side

The Banger Sisters (CO, GR, L) Susan Sarandon, Goldie Hawn and Geoffrey Rush star in writer/director Bob Dolman's comedy-drama about a hard-living waitress and a Phoenix socialite who reminisce about their youthful days as party-loving rock 'n' roll groupies after meeting up with each other years later as middle-aged women.



Barbershop (CO, FP) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barbershop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark.

Between Strangers (CO) Sophia Loren, Mira Sorvino, Deborah Kara Unger and Gerard Depardieu star in writer/director Edoardo Ponti's drama about three generations of women living in Toronto, all struggling to overcome their oppressive fathers and husbands and express themselves creatively.

Blue Crush (CO) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing

CyberWorld (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this 3-D IMAX collection of computer-animated

short films (including segments from *The Simpsons* and *Antz*).

The Four Feathers (CO, FP) Heath Ledger, Wes Bentley, Kate Hudson and Djimon Hounsou star in *Elizabeth* director Shekhar Kapur's old-fashioned epic, set in 1898 Sudan, about a British officer who redeems himself as a soldier after being mistakenly branded as a coward by his friends. Based on the novel by A.E.W. Mason.

Jonah: A VeggieTales Movie (CO) Talking Christian vegetables re-enact the Biblical story of Jonah and the whale in this animated feature by writer/director/voice artists Phil Vischer and Mike Nawrocki, based on their popular series of children's videotapes.

Lilo and Stitch (GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

The Master of Disguise (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

Mr. Deeds (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naïve small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

My Big Fat Greek Wedding (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.



One Hour Photo (CO) Robin Williams, Connie Nielsen and Eriq La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.

Red Dragon (CO, FP, L) Anthony Hopkins, Edward Norton, Ralph Fiennes, Emily Watson, Philip Seymour Hoffman and Harvey Keitel star in *Rush Hour 2* director Brett Ratner's adaptation of Thomas Harris's novel, in which the FBI agent responsible for capturing Hannibal Lecter solicits Lecter's help in his pursuit of a new serial killer with whom he believes Lecter has been in contact.

Road to Perdition (CO) Tom Hanks, Paul Newman and Jude Law star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner



Signs (FP) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his



Michelle Pfeiffer has long enjoyed an enviable reputation as both one of Hollywood's great beauties and one of its finest, most understated actresses. Maybe that's why she's never been a reliable blockbuster box-office draw—she's tended to avoid flashy genre films in favour of placid, slow-paced dramas like *The Russia House*, *The Edge of Love*, *Dark Boys* and *Love Field*. (The two most notable exceptions: his ode to the 1940s classic *Batman Returns* and *What Lies Beneath*.) On the face of it, Pfeiffer, latest film *White Oleander*, seems like yet another classy, mature family drama in the mould of her previous excursion into Oprah Book Club territory, *The Deep End of the Ocean*. But think again: the buzz says her performance as a sociopathic boyfriends-murdering, incarcerated, eminence-seeking mother is a show-off for Pfeiffer's wild side since she played Catwoman.

family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

Sing-a-Long Sound of Music (GA) An interactive version of Rodgers and Hammerstein's beloved 1965 family musical starring Julie Andrews and Christopher Plummer about a high-spirited nun and the edelweiss-loving widower whose children she's been hired to take care of, featuring subtitled lyrics that enable the audience to sing along with the actors onscreen.



Spy Kids 2: The Island of Lost Dreams (CO, FP) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

Stealing Harvard (GR) Jason Lee, Tom Green and Leslie Mann star in director (and former Kid in the Hall) Bruce McCulloch's slapstick comedy about a man who desperately resorts to criminal behaviour in order to make good on his promise to his niece to pay for her Ivy League education.

Stuart Little 2 (FP, GR, L) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

Sweet Home Alabama (CO, FP, GR, L) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new

Park Avenue boyfriend proposes marriage

Trapped (CO) Charlize Theron, Stuart Townsend, Kevin Bacon and Courtney Love star in *Angel Eyes* director Luis Mandoki's thriller about a married couple who must rescue their diabetic daughter themselves from a pair of desperate kidnappers when the police refuse to act. Screenplay by Greg Iles, based on his novel *24 Hours*

The Tuxedo (CO, FP, GR) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a computerized tuxedo that gives its wearer superhuman combat skills.



XXX (CO) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csokas star in *The Fast and the Furious* director Rob Cohen's swaggering action flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

GARNEAU theatre
8712 - 109 Street - 433-0728

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Nightly @ 7:00 pm
Sat & Sun Matinee 1:30pm Mon 2:30pm
•G•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

8 WOMEN
Nightly @ 7:00 & 9:10 pm
Sat - Mon Matinee @ 2:00 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

SECRETARY
Nightly @ 7:10 & 9:20 pm
Sat - Mon Matinee @ 2:10 pm
•R•

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The Transporter	14A	Daily 7:20, 9:30 Sat - Mon 1:20, 3:20	
The Banger Sisters	14A Sexual Content	Daily 7:10, 9:10	
Stuart Little 2	G	Sat - Mon 1:30, 3:30	
Sweet Home Alabama	PG	Daily 7:00, 9:15 Sat - Mon 1:10, 3:10	
Red Dragon	PG	Daily 6:50, 9:20 Sat - Mon 1:00, 3:30	

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PRINCESS

10337-82 Ave. 433-0728
W.C. MEN 14A
Daily 9:10 Sat Sun Mon 2:00

SECRETARY R
Daily 9:20 Sat Sun Mon 2:10

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert, 458-9822

KNOCKAROUND GUYS 14A
Coarse language, violent scenes.
Daily 2:40 3:10 7:20 9:20

STUART LITTLE 2 G
Daily 1:30

STEALING HARVARD PG
Sexual content, coarse language. 2:40 7:30 9:40

THE TUXEDO PG
Some violence. 12:30 2:50 7:10 9:30

THE BANGER SISTERS 14A
Sexual content. 3:00 7:00 9:10

LILO AND STITCH G
Sat Sun 12:00

METRO CINEMA

9828-101A Ave,
Citadel Theatre, 425-9212

CLIVE BARKER'S SAINT SINNER STC
Fri 7:00

DOG SOLDIERS STC
Fri 9:00

VISITOR Q (BIZITA Q) STC
Sat 7:00

ICHI THE KILLER (KOROSHIYA I) STC
Sat 9:00

HORROR STC
Sun 7:00

DESECRATION STC
Sun 9:00

FREEZE ME STC
Mon 7:00

VERSUS STC
Mon 9:00

SLASHERS STC
Tue 7:00

THE NAMELESS (LOS SIN NOMBRE) STC
Tue 9:00

TROUBLE EVERY DAY STC
Wed 7:00

FAVA 20/02 - PASTS PRESENT STC

FAVA 20/02 - (DIS)EASE STC

LEDUC CINEMAS

THE TRANSPORTER 14A
Daily 7:20 9:30 Sat Sun Mon 1:20 3:20

THE BANGER SISTERS 14A
Sexual content. Daily 7:10 9:10

STUART LITTLE 2 G
Daily 1:30

SWEET HOME ALABAMA PG
Daily 7:00 9:15 Sat Sun Mon 1:10 3:10

RED DRAGON 18A
Disturbing content, gory violence.
Daily 12:30 1:30 3:30

WESTMINSTER CINEMAS

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MY BIG FAT GREEK WEDDING PG
Daily 7:00 Sat Sun Mon 3:00

SPY KIDS 2: THE ISLAND OF LOST DREAMS PG
Sat Sun Mon 1:00

SWEET HOME ALABAMA PG
Daily 7:00 9:15

CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020

THE TRANSPORTER 14A
No passes. Daily 7:40 10:00

TUCK EVERLASTING PG
DTS Digital
Daily 2:10 4:50 7:30 9:50

WHITE OLEANDER 14A
Mature themes
DTS Digital
Daily 1:50 4:40 7:00 9:30

KNOCKAROUND GUYS 14A
Coarse language, violent scenes
DTS Digital. Daily 2:00 4:20 7:10 9:20

RED DRAGON 18A
Disturbing content, gory violence. No passes
THX Daily 1:45 4:30 7:20 10:15
DTS Digital. Fri-Tue-Thu 1:15 4:00 6:50 9:40
Wed 1:15 4:00 9:40

THE TUXEDO PG
Some violence. DTS Digital. Fri-Wed 2:30 5:10
7:50 10:10 Thu 2:30 5:10 10:10

SWEET HOME ALABAMA PG
Coarse language. DTS Digital
Daily 1:40 4:10 6:40 9:10

MY BIG FAT GREEK WEDDING PG
DTS Digital. Daily 1:30 3:50 6:30 9:00

WEST MALL 8

8882-170 St. 444-1829

POKÉMON 4EVER G
DTS Digital. Fri Tue-Thu 7:00
Sat-Mon 1:10 3:00 5:00 7:00

THE RULES OF ATTRACTION R
Disturbing content. DTS Digital. Fri Tue-Thu 6:50
9:30 Sat-Mon 1:20 4:00 6:50 9:30

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Fri Tue-Thu 7:20
Sat-Mon 1:30 3:30 5:25 7:20

THE BANGER SISTERS 14A
Sexual content. DTS Digital. Fri Tue Thu 7:10
9:40 Sat-Mon 1:50 4:20 7:10 9:40 Wed 9:40

BETWEEN STRANGERS 14A
DTS Digital. Fri Tue-Thu 6:40 9:10
Sat-Mon 1:40 4:10 6:40 9:10

THE FOUR FEATHERS 14A
DTS Digital. Fri Tue-Thu 6:35 9:20
Sat-Mon 1:05 3:50 6:35 9:20

BARBERSHOP PG
Coarse language. DTS Digital. Fri Tue-Thu 6:30
8:50 Sat-Mon 1:35 4:15 6:30 8:50

XXX 14A
DTS Digital. Daily 9:00

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. DTS Digital. Fri Tue-Thu 7:30
Sat-Mon 1:00 3:10 5:15 7:30

ONE HOUR PHOTO 14A
DTS Digital. Daily 9:45

BLUE CRUSH PG
Not suitable for younger children.
DTS Digital. Daily 9:25

CLAREVIEW

4211-139 Ave. 472-7600

THE TRANSPORTER 14A
DTS Digital. No passes.
Daily 12:45 2:50 5:00 7:45 10:00

TUCK EVERLASTING PG
DTS Digital. Daily 12:55 2:55 4:55 7:15 9:15

KNOCKAROUND GUYS 14A
Coarse language, violent scenes.
Daily 1:00 3:05 5:10 7:50 10:10

VIRGINIA'S RUN G
DTS Digital. Daily 1:45 4:15 7:05 9:25

RED DRAGON 18A
Disturbing content, gory violence. DTS Digital
No passes. On 2 screens. Daily 12:30 1:30 3:30
4:20 7:00 7:40 9:45 10:15

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Daily 12:35 2:25 4:30 7:20

THE TUXEDO PG
Some violence. DTS Digital. Fri Sun-Thu 12:50
3:00 5:05 7:30 9:50 Sat 12:50 3:00 5:05 9:50

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Daily 1:15 3:45 7:10 9:30

ONE HOUR PHOTO 14A
DTS Digital. Daily 9:40

MY BIG FAT GREEK WEDDING PG
DTS Digital. Daily 12:40 2:45 4:50 6:50 9:05

THE RING 14A

SOUTH EDMONTON COMMON

1525-99 St. 438-8585

THE TRANSPORTER 14A
No passes. THX Daily 12:50 3:20 5:40 8:10 10:40

WHITE OLEANDER 14A
Mature themes. DTS Digital
Daily 1:10 4:10 7:10 9:50

KNOCKAROUND GUYS 14A
Coarse language, violent scenes. DTS Digital
Daily 12:45 3:00 5:20, 8:00 10:20

VIRGINIA'S RUN G
DTS Digital. Daily 1:00 3:45 6:50 9:40

THE RULES OF ATTRACTION R
Disturbing content. DTS Digital
Daily 2:20 5:10 7:50 10:45

RED DRAGON 18A
Disturbing content, gory violence. No passes
On 3 screens. THX Daily 12:30 1:30 2:30 3:30
4:30 5:30 6:30 7:30 8:30 9:30 10:30

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Daily 12:30 2:45 5:00 7:15

BETWEEN STRANGERS 14A
DTS Digital. Daily 1:20 4:00 6:35 9:00

THE TUXEDO PG
Some violence. DTS Digital. Fri Sun-Thu 2:00
4:20 7:20 9:45 10:15; Sat 2:00 4:20 9:45 10:15

SWEET HOME ALABAMA PG
Coarse language. DTS Digital
On 2 screens. Daily 12:40 1:40
3:40 4:40 6:40 7:40 9:10 10:10

THE BANGER SISTERS 14A
Sexual content. DTS Digital. Fri-Tue 2:10 4:50
7:45 10:00 Wed-Thu 2:10 10:00

ONE HOUR PHOTO 14A
DTS Digital. Daily 1:15 3:50 6:45 9:15

MY BIG FAT GREEK WEDDING PG
DTS Digital. Daily 1:50 4:15 7:00 9:20

THE RING 14A
Frightening scenes. DTS Digital. Sat 7:20

WEST MALL 6

8882-170 St. 444-1331

SWIMFAN 14A
DTS Digital. Fri-Mon 1:00 3:45 7:10 9:10
Tue-Thu 7:10 9:10

THE BOURNE IDENTITY 14A
Fri-Mon 1:45 4:15 7:00 9:40 Tue-Thu 7:00 9:40

MINORITY REPORT 14A
Fri-Mon 2:15 6:30 9:20 Tue-Thu 6:30 9:20

BLOOD WORK 14A
Daily 7:30 10:00

MR. DEEDS PG
Coarse language
Fri-Mon 1:30 4:40 7:20 9:50 Tue-Thu 7:20 9:50

THE SUM OF ALL FEARS 14A
Fri-Mon 1:15 4:00 6:45 9:30 Tue-Thu 6:45 9:30

SCOOBY-DOO PG
Fri-Mon 2:00 4:30

VILLAGE THEATRE

1 Gervais Rd. St. Albert 459-1848

THE TRANSPORTER 14A
No passes. Fri 7:30 9:45
Sat-Mon 2:00 4:15 7:30 9:45 Tue-Thu 7:30

VIRGINIA'S RUN G
DTS Digital. Fri 7:00 9:30
Sat Mon 1:15 4:00 7:00 9:30 Tue-Thu 7:00

RED DRAGON 18A
Disturbing content, gory violence. No passes
Fri 7:00 9:45 Sat-Mon 1:30 4:15 7:00 9:45
Tue-Thu 7:00

THE FOUR FEATHERS 14A
Fri 6:45 9:45 Sat-Mon 1:15 4:00 6:45 9:45
Tue-Thu 6:45

MY BIG FAT GREEK WEDDING PG
Fri 7:15 9:30 Sat-Mon 1:45 4:45 7:15 9:30
Tue-Thu 7:15

BARBERSHOP PG
Coarse language. Fri 7:30 10:00
Sat-Mon 1:45 4:15 7:30 10:00 Tue-Thu 7:30

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. Fri 6:45 9:00
Sat-Mon 1:30 4:30 6:45 9:00 Tue-Thu 6:45

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
Fri 6:30 9:00 Sat-Mon 1:00 3:45 6:30 9:00
Tue-Thu 6:30

THE MASTER OF DISGUISE G
Fri 6:30 8:45 Sat-Mon 2:00 4:30 6:30 8:45
Tue-Thu 6:30

ROAD TO PERDITION 14A
Violent scenes
Fri 6:30 9:15
Sat-Mon 1:00 3:45 6:30 9:15
Tue-Thu 6:30

MR. DEEDS PG
Coarse language. Fri 7:30 10:00
Sat-Mon 1:45 4:45 7:30 10:00 Tue-Thu 7:30

GALAXY CINEMAS

2020 Sherwood Dr
Sherwood Park 416-0150

THE TRANSPORTER 14A
DTS Digital. Fri 3:20 7:05 9:55
Sat Mon 12:50 3:20 7:05 9:55
Tue-Thu 7:05 9:55

WHITE OLEANDER 14A
Mature themes. DTS Digital. Fri 3:40 7:15 9:45
Sat-Mon 1:00 3:40 7:15 9:45 Tue-Thu 7:15 9:45

KNOCKAROUND GUYS 14A
Coarse language, violent scenes. DTS Digital
Fri 4:35 6:50 9:10 Sat-Mon 2:30 4:35 6:50 9:10
Tue-Thu 6:50 9:10

VIRGINIA'S RUN G
DTS Digital. Fri 3:35 7:20 9:40 Sat-Mon 12:55
3:35 7:20 9:40 Tue-Thu 7:20 9:40

RED DRAGON 18A
Disturbing content, gory violence. DTS Digital
On 2 screens. Fri 3:30 4:15 6:40 7:10 9:30
10:00 Sat-Mon 12:30 3:30 4:15 6:40 7:10 9:30
10:00 Tue-Thu 6:40 7:10 9:30 10:00

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Fri 4:40 6:55
Sat-Mon 12:40 2:40 4:40 6:55 Tue-Thu 6:55

THE TUXEDO PG
Some violence. DTS Digital. Fri 3:45 6:30 9:25
Sat-Mon 1:30 3:45 6:30 9:25 Tue-Thu 6:30 9:25

SWEET HOME ALABAMA PG
Coarse language. DTS Digital. Fri 3:50 7:00 9:35
Sat-Mon 1:10 3:50 7:00 9:35 Tue-Thu 7:00 9:35

MY BIG FAT GREEK WEDDING PG
DTS Digital. Fri 4:00 6:45 9:00 Sat-Mon 1:35
4:00 6:45 9:00 Tue-Thu 6:45 9:00

THE BANGER SISTERS 14A
Sexual content. Daily 9:20

THE MASTER OF DISGUISE G
DTS Digital. Sat-Mon 12:35

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
DTS Digital. Sat-Mon 1:20

FAMOUS PLAYERS

29 Ave. Calgary Trail, 438-6977

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. Fri Tue Wed Thu 7:15 9:45
Sat Sun 1:40 3:50 7:15 9:45
Mon 9:00 10:00 7:15 9:45

BALLISTIC: ECKS VS. SEVER 14A
Fri Sat Sun Mon Tue Thu 7:30 9:50 Wed 9:50

BARBERSHOP PG
Coarse language. Fri Tue Wed Thu 6:55 9:20
Sat Sun 1:20 4:10 6:55 9:20
Mon 9:00 10:00 6:55 9:20

THE FOUR FEATHERS 14A
Fri Tue Thu 6:50 9:35 Sat Sun 1:00 4:00 6:50
9:35 Mon 9:00 10:00 6:50 9:35 Wed 9:35

POKÉMON 4EVER G
Fri Tue Wed Thu 7:10 9:10 Sat Sun 1:10 3:40
7:10 9:10 Mon 9:00 10:00 7:10 9:10

SIGNS PG
Frightening scenes, not suitable for younger
children. Fri Tue Wed Thu 7:00 9:30 Sat Sun
1:50 4:20 7:00 9:30 Mon 9:00 10:00 7:00 9:30

STUART LITTLE 2 G
Fri Tue Wed Thu 6:45 9:00 Sat Sun 1:30 3:30
6:45 9:00 Mon 9:00 10:00 6:45 9:00

THE MASTER OF DISGUISE G
Sat Sun 1:15 3:20
No showtimes currently available

TUCK EVERLASTING PG
Fri Tue Wed Thu 7:20 9:40 Sat Sun 2:00 4:30
7:20 9:40 Mon 9:00 10:00 7:20 9:40

PARAMOUNT

10233 Jasper Ave. 428-1307

THE FOUR FEATHERS 14A
No showtimes currently available

SATURDAY

WEM, 8882-170 St. 444-2400

APOLLO 13: THE IMAX EXPERIENCE PG
Fri 3:45 7:00 9:45 Sat Sun Tue Wed Thu 1:00
3:45 7:00 9:45 Mon 1:00

IMAX 3D. No showtimes currently available.

KNOCKAROUND GUYS 14A
Coarse language, violent scenes
2:00 5:00 7:35 10:10

MY BIG FAT GREEK WEDDING PG
1:35 4:05 6:50 9:30

RED DRAGON 18A
No passes. Disturbing content, gory violence
1:40 4:40 7:40 10:40 Fri Sat Sun Mon Tue 1:00
1:20 1:40 4:00 4:20 4:40 7:00 7:20 7:40 10:00
10:20 10:40 Wed 1:00 1:20 1:40 4:00 4:20
4:40 7:20 7:40 10:00 10:20 10:40
Thu 1:00 1:40 4:00 4:20 4:40 7:00 7:20 7:40
10:00 10:20 10:40

SIGNS PG
Frightening scenes, not suitable for
younger children. Fri Sat Sun Mon Tue Wed
1:55 7:05 9:45 Thu 3:55 9:45

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
1:45

SWEET HOME ALABAMA PG
Coarse language. 1:15 4:15 7:15 10:15

THE TRANSPORTER 14A
No passes. 2:10 4:50 7:50 10:35

THE TUXEDO PG
Some violence. Fri Sun Mon Tue Wed Thu 1:25
4:10 6:45 9:40 Sat 1:25 4:10 9:40

TUCK EVERLASTING PG
1:50 4:25 7:10 9:50

VIRGINIA'S RUN G
1:10 4:45 7:45 10:45

WHITE OLEANDER 14A
Mature themes. 1:30 4:30 7:30 10:30

THE RING 14A
Frightening scenes. Sneak preview. Sat 7:00

WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8728

MY BIG FAT GREEK WEDDING PG
Fri Tue Wed Thu 7:30 9:50
Sat Sun Mon 1:20 3:40 7:30 9:50

RED DRAGON 18A
No passes. Disturbing content, gory violence
Fri Tue Wed Thu 7:00 10:00
Sat Sun Mon 1:00 4:00 7:00 10:00

SWEET HOME ALABAMA PG
Coarse language. Fri Tue Wed Thu 7:15 9:40
Sat Sun Mon 1:30 4:20 7:15

Godfathers and sons

Youthful mobsters collide in better-than-its-reputation *Knockaround Guys*

By JOSEF BRAUN

Much has changed in the world of movie mobsters since their salad days. Any gangster film set within the last quarter-century with even a shred of verisimilitude is unlikely to convey the sort of absolute power that made the opportunistic benefactors of Prohibition so terrifying, romantic and, in the best films, compelling. Particularly from *Casino* onward, the demythification of the Mafia has become a new favourite subject of American movies—although more commercially inconspicuous films like Jim Jarmusch's *Ghost Dog* have done a lot more to explore this subject with depth and wit than more obvious, high-profile exercises like *Road to Perdition* or *Analyze This*.

Produced by Lawrence Bender (who produced *Pulp Fiction*, one of the smartest revisionist gangster movies), *Knockaround Guys* is the most recent product of our fascination with the shifting role of the Mob in contemporary America (or at least, the America of movies). It's about a Brooklyn kid named Matty (Barry Pepper), son of mid-level mobster Benny "Chains" Demaret (Dennis

Hopper). At the tender age of 12, Matty is, rather sadistically, given the opportunity to kill his first wiseguy, a family friend believed to have betrayed Benny. Matty can't do it, and, in that defining moment, is written off by Benny's right-hand man Teddy Deserve (John Malkovich).

We next see Matty in his late 20s, frustrated with his inability to find work in the underworld (and thus win his father's approval) or procure a legitimate career (once any prospective employer discovers Matty's lineage, he's shown the door). Likewise, his buddy Chris (Andrew Davoli) has

[REVIEW] **drama**

to actually manage the restaurant his dad formerly used exclusively as a place in which to count his laundered cash, and imposing thug pal Taylor (Vin Diesel) is stuck collecting revenue from arcade games—his Jewishness guarantees the ethnically conservative mobs won't hire him even for their dirty work.

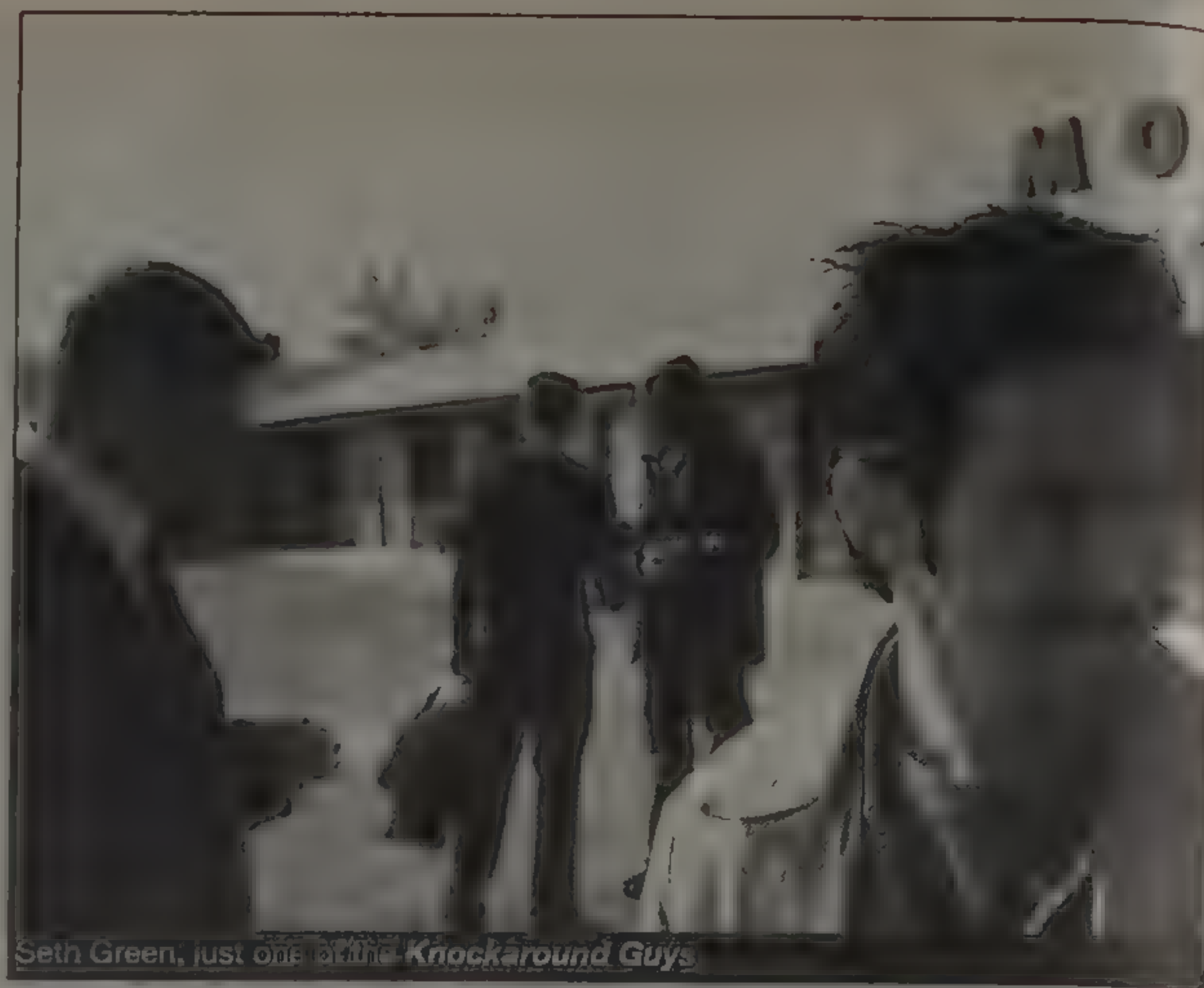
But Benny finally gives Matty a break. Asked to transport a bag of money to Spokane, Matty enlists his pilot friend Johnny Marbles (Seth Green) to courier the dough by air. Predictably, the simple job gets bungled, the cash lost somewhere in Wibaux, Montana. So Matty, Chris and Taylor fly out to Wibaux to help Marbles recover Benny's bag, running into all sorts of novel compli-

cations with the local yokels, small towns not being a conventional milieu for New York hoodlums.

Tripe for the picking

Knockaround Guys managed to garner a bad reputation before almost anyone had opportunity to see it. The film's been in limbo for well over a year (at least, that's about as far back as I recall seeing ads for it) and rumour has it that New Line Cinema deemed it "unreleasable." The only words that appear under "user comments" in the film's IMDb entry are "Horrid tripe." The capper to all this negative buzz is that, apparently, the only reason it's finally being released is because two of its stars, Diesel and Green, have built up enough of a fanbase to ensure some sort of box office compensation.

Well, I feel confident assuring you that *Knockaround Guys*, while certainly no revelation, isn't anywhere near as lousy as the hype would have you believe. Firstly, the film avoids the most common and critical folly of most modern gangster films: it doesn't waste time trying to make these guys uber-cool. Actually, I think what writing/directing team Brian Koppelman and David Levien (screenwriters of *Rounders*) were trying to achieve here was a decidedly *uncool* gangster movie. Of course, that doesn't mean they can resist contriving a climax saturated in double-crosses, blood and bullets. But there's no straining for



Seth Green, just one of the *Knockaround Guys*

style, no kitschy pop tunes playing in the background, no bad one-liners, no lingering slo-mos to better flaunt the blood-spattered Italian suits.

Pop goes Vin Diesel

Contrary to what the zany trailers might indicate, *Knockaround Guys* is also not an excuse for an endless stream of crude jokes at the expense of that most facile of targets, the small-town redneck. For better or worse, Koppelman and Levien take the material fairly seriously, which means that despite its pedestrian if noble ending, they take a few interesting digressions along the way and give their actors room to imbue their characters with a little nuance.

Green is nicely understated, Diesel makes a hell of a brooding ruffian and Canadian-born Pepper puts his heart into his disgruntled son role. Malkovich's Brooklyn accent might sound a bit ridiculous, but that doesn't stop him from working his usual oddball mojo.

I can hardly recommend *Knockaround Guys* as essential viewing, but fans of gangster flicks should find it a perfectly engaging addition to an increasingly precarious genre. **C**

Knockaround Guys

Written and directed by Brian Koppelman and David Levien • Starring Barry Pepper, Vin Diesel and Seth Green • Opens Fri, Oct 11

The Son's Room finds a home on video

Nanni Moretti's devastating Cannes champion finally comes to Edmonton

By BRIAN GIBSON

The harsh clank of metal on wood as an aluminum lid is put on a coffin, covering the body. Then the grating sound of an acetylene torch sealing the lid. Finally, the searing drill of an electric screwdriver rotoring screws deep into the holes of the mahogany casket. Rarely has that cliché about "the last nail in the coffin" been so palpably explored, as in Nanni Moretti's *The Son's Room*.

Giovanni (Moretti) is a psychiatrist in a northern Italian seaside town, his office connected to the spacious apartment he shares with his wife Paola (Laura Morante), son Andrea (Giuseppe Sanfelice) and daughter Irene (Jasmine Trinca). One morning, after coaxing his son into going for a run with him, Giovanni receives an emergency phone call from a patient. He cancels the run and visits the man; Andrea goes scuba diving with his friends and becomes trapped in an underwater cave, dying of an embolism. In the aftermath of the tragedy, an unexpected letter for Andrea arrives.

Moretti's film, which won the Palme d'Or at the 2001 Cannes Film Festival but bypassed Edmonton screens earlier this year, is a work of powerful understatement, artfully crafted and subtly acted. Death never leads to dramatic revelations or hysterical outbursts here—for Giovanni, it consists of nothing more or less than numbing, disquieting inevitability, made all the worse by having to carry on with his life. Even the letter contains no great surprises about Andrea's life; instead the parents' reaction to it reveals their desperation to preserve the memory of their son,

[REVIEW] **video**

leading to a transcendent, hopeful ending that keenly crept up on me even though I could sense it coming.

I don't like mundanities

Moretti (whose previous films include the more personal and political *Palombella Rossa* and *Caro Diario*) carefully begins the film with the simultaneously ominous yet trivial investigation into Andrea's theft of a fossil, so that the relationship between concerned father and unassuming son (Sanfelice plays the role with quiet poise) always lingers eerily in the background. Giovanni comes to resent that he is "so calm and serene" to his patients and family,

especially when he sees that placidity echoed in his son, who he thinks should be more competitive. So after showing little moments in a fairly mundane life—"I'm as boring as you are," Giovanni wants to tell one of his patients—the chillingly abrupt absence of Andrea becomes all the more palpable when, only a few minutes after he is shown motoring out into the harbour, that horrific coffin-sealing scene overwhelms the senses.

The uncommonly handsome quartet initially seems too perfect a bourgeois family. But that neat façade ultimately makes the shattering tragedy all the more poignant. As Giovanni points out while looking at the china in the kitchen (in a scene that nicely contrasts with Sissy Spacek's plate-breaking in the similarly-themed *In the Bedroom*), "Everything's chipped and damaged in this house." But Moretti always steers clear of overemphasizing the fissures and tensions in the family after Andrea's death. Tension and melancholic understanding are communicated between Giovanni and Paola through suggestive looks, not pat words of comfort or trite pieties.

Eno fillips

While the fragile shell of grief enclosing the family is tautly realistic, there are moments of much-needed comedy too, as when we first see Giovanni as a psychologist. His patient won-

ders how much he understands of what she is telling him ("Twenty per cent? Thirty per cent?") and goes on to complain that she always buys clothes from a downstairs shop after her sessions to feel better—apparently his patients are regular customers there. The breezy music in the film, however, is a little jarring—the ponderously voiced lyrics of Brian Eno's "By This River" don't fully resonate with the ending. (Perhaps the piece just sounds different to non-English ears—it turns up as an awkward theme song in the recent Mexican film *Y Tu Mamá También* as well.)

At the start of the film, Giovanni is entranced by joyous Hare Krishnas dancing on the street, and throughout the movie he searches for a sense of faith that could comfort him in his sorrow. His patients, too, seem to rage or whine about the futility of their psychiatric sessions, yet are driven to return and keep spilling their dreams, troubles and obsessions to Giovanni. But when Giovanni finds himself at an utter loss for



counsel, the journey that the whole family finally takes serves as both his quest and his self-therapy. When the camera pulls away, continuing down the road, revealing one last, hopeful glimpse of the mother, father and daughter walking towards the sea that took Andrea, I felt as if the movie ended perfectly, on just the right note of grace. **C**

The Son's Room

Directed by Nanni Moretti • Written by Nanni Moretti, Linda Ferri and Heidrun Schlee • Starring Nanni Moretti and Laura Morante • Now on video

by PAUL MATWYCHUK

Paul Morgan Donald, Garth Greenan, Conway Ewert and Marilyn Ryan in *The Beginning of August*

[preview] theatre

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What lies beneath

Prairie oddballs roam above, dinosaurs lurk below in *Excavations*

BY PAUL MATWYCHUK

Early on in Eugene Stickland's new play *Excavations*, defrocked, dissolute, wine-addicted Reverend Clifford Fudge takes a drunken bicycle ride to the top of a hill at the edge of his family farm. There he stands, a half-empty wine bottle in one hand, gazing out at the prairie landscape stretched out before him. It can't be too impressive a sight—Clifford sold the family tractor for a case of wine ages ago, and it's likely the land went without cultivation for a long time before that. Instead, he and his sister Christina have been living alone together in the small cabin where they grew up, subsisting on a small stipend from an oil company and slowly driving each other crazy. And yet, Clifford is happy: for a moment, he's able to bury all his unhappy memories of the statutory rape scandal that cost him his parish and his subsequent disgrace and descent into alcoholism. "Fudge-land!" he declares with great satisfaction, before bicycling off to confront a newcomer in town—a man whose greatest pleasure comes not from burying things but from painstakingly digging them up again.

That newcomer is Ned, a paleontologist who's been sent by the provincial museum to do some preliminary digging on the skeleton of a Tyrannosaurus Rex that Christina has discovered poking up out of the ground during her frequent wanderings between "Fudge-land" and "Finn-land," the property belonging to Finn, a likably misanthropic old coot who spends most of the play sitting on his porch, stroking his rifle and explaining to Ned why it's absolutely necessary to wipe at least 25 per cent of the human race off the face of the planet. (And you get the feeling that Finn wouldn't mind a bit

theatre

if they didn't even leave so much as their bones behind afterward.)

Excavations has a lot on its mind—its themes include the influence of the past upon the present, the uncomfortable fact that the human race may not actually have much of a future left upon the earth, the eternal battle between religion and science and the possibility that the two disciplines (or at least the people who devote their lives to them) may not be as unlike as we may prefer to think. And yet, Stickland's script doesn't seem overly burdened or fossilized by all these weighty concerns; instead, he keeps his themes hidden a few feet below the surface of the action and lets the four very enter-

taining characters he's created scamper playfully around on top of them.

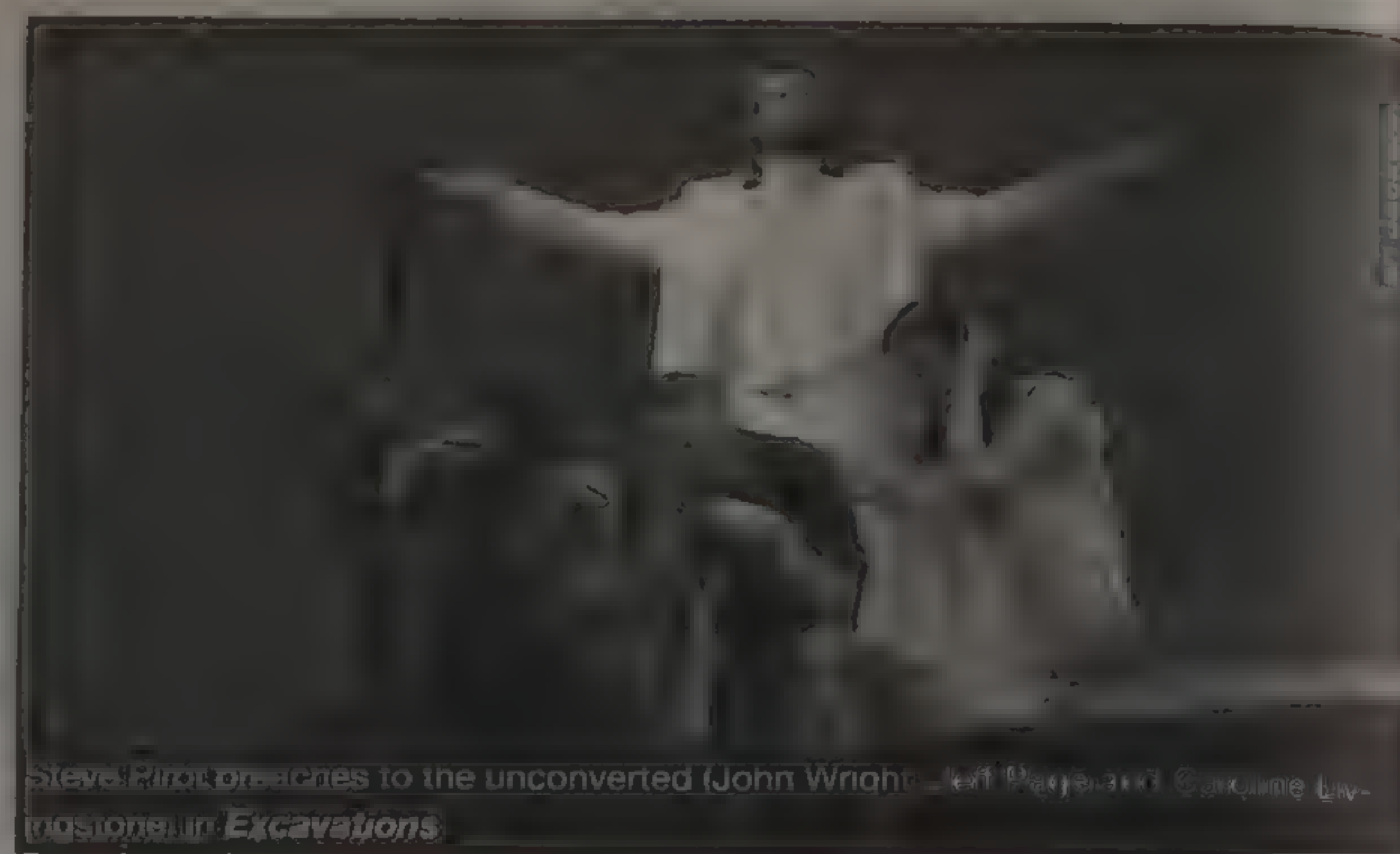
Original Finn

Probably the funniest of them all is John Wright's Finn. Living in a remote community, away from like-minded people can turn some people (Clifford, for example) into crazy, misshapen weeds, but Finn has used his isolation to tend and nurture his eccentricities and obsessions to blossom until they've become as colourful and unique as tropical orchids. And what's so delightful about Wright's performance is that Finn isn't embarrassed about any of the outrageous things he says or does—he doesn't even think twice about getting up in the middle of a conversation he's having with Ned about their respective love lives and walking back into his shack for a quick masturbation session, a dog-eared, very stiff copy of the Sears catalogue in his back pocket.

Wright has a perfect straight man in Jeff Page's Ned, whose deadpan reactions to the very peculiar people who insist on constantly dropping by his excavation site are all beautifully played—even under Ned's mask of politeness, you can see him marvelling at the other characters and feeling alarmed by them all at the same time.

Yay! Fudge!

I also admired the performances by



Steve Pirot reaches to the unconverted (John Wright, left; Page, center; Caroline Livingstone, right) in *Excavations*.

Caroline Livingstone and Steve Pirot as the two Fudge siblings—but for opposite reasons. Stickland gives Christina a lot of cute one-liners and sarcastic comments to speak, but I liked the fact that Livingstone avoids the temptation to play the part for laughs; those jokes have a real bitterness to them, and while Livingstone is funny in the part (especially during her disconcertingly forthright seduction of Ned), there's a bitterness in her delivery that seems to come from Christina's frustration at her stuck-in-a-rut life and not a desire to get a quick response from the audience. And I liked Pirot's work as Reverend Fudge precisely because he dares to take the play's most melodramatic part—the drunken ex-priest given to stream-of-consciousness ravings about the past—and plays it for all the desperate comedy it's worth. At the same time, though, Pirot still finds a way to preserve Clifford's dignity. It's not

Clifford's belief in the Bible that Pirot finds funny; it's his attempts to reconcile his alcoholism with his utter conviction that he's still the most pious man in the province that make him such a figure of fun.

With its fine cast, a daring set and lighting design by Raymond Spittal and a fluid live piano score by Roger Admiral, you don't exactly have to dig deep into *Excavations* to have a good time at it—there's plenty of funny, enjoyable stuff lying around everywhere on the surface. And even if it's hard to figure out exactly what the serious message underlying it all might be, Stickland makes you eager to get your hands dirty and try to unearth it. **D**

Excavations

Presented by Theatre Network • Directed by Bradley Moss • Written by Eugene Stickland • Starring Caroline Livingstone, Jeff Page, Steve Pirot and John Wright • Roxy Theatre • 453-2440

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THEATRE NOTES

all the world is a stage

BY PAUL MATWYCHUK

Chewing the scenery

The Tooth Fairy • Kaasa Theatre (Jubilee Auditorium) • To Oct 13 • reVUE The night before I saw Calgary's Old Trout Puppet Workshop perform their children's musical *The Tooth Fairy*, I went to the movies and caught a screening of *Red Dragon*, in which Edward Norton plays an FBI profiler on the trail of a deeply disturbed serial killer who the tabloids have dubbed "The Tooth Fairy." By the time the weekend was over, I was afraid to so much as open my mouth.

The Tooth Fairy was written by Judd Palmer (with a musical score by David Rhymer), who has obviously recognized just how eerie it is to think that there's a magical creature out there who steals into children's bedrooms when they fall asleep, reaches under their pillows and collects their teeth. Is it any wonder that when the Tooth Fairy first visits Palmer's heroine—Abigail, proud owner of "the most beautiful teeth in the world"—her immediate instinct is to fend him off

with all her might? Or that her toothless grandfather is equally determined to stand guard against him? However, Abigail loosens one of her perfect teeth by biting into an apple, she begins to sense her own mortality and decides to sail to the Tooth Fairy's castle and defeat him for once and for all.

As a grown man sitting by himself in the theatre, waiting for a puppet show to begin—a puppet show called *The Tooth Fairy*, at that—I didn't exactly imagine myself to be the play's target audience. But what a playful, imaginative and ultimately moving production this turns out to be! It's no exaggeration to say that I got as big a kick out of *The Tooth Fairy* as I did from any other show—for kids or grownups—I've seen this year. There's a droll wit to Palmer's script that reminded me a little of Lemony Snicket's *A Series of Unfortunate Events* books, especially when Abigail falls into the clutches of a band of pirates who plan on pulling out all of her teeth with a gigantic pair of pliers and then throwing her to the sharks; or when Abigail's grandfather describes his miserable childhood living with his family underneath a rock on the beach and eating sand for dinner.

But there's also a genuine sense of wonder to this play as well; when Abigail finally makes it to the Tooth Fairy's lair and watches as a line of bent-backed old men and women (they look like those weird, baby-faced demons from the dream sequences in Terry Gilliam's *Brazil*) trudge up to the doors, sacks of money in hand, to buy new mouthfuls of children's teeth to fill their empty mouths,

Job satisfaction

"Why do wack things happen to illin' people?" ask Montreal MCs

By CHRIS BOUTET

Oil and water, red wine and fish, videogames and relationships—few things in this world seem less compatible than Bible stories and hip hop. So why would three guys from Montréal be trying to fuse two such seemingly polar opposites into the same play? The answer is simple: to bring people together.

"We wanted to marry two completely disparate concepts like that because part of our mission as a company is to bring people into theatre who have never thought of going to the theatre before, if that's even possible," explains Jerome Saibil, who, along with his friend Eli Batalion, wrote, directed, produced, and stars in *Job: The Hip Hop Musical*, which opens this Thursday at Azimuth Theatre.

"There's a conception out there that theatre right now in North America is primarily a middle-class pastime," he says, "and it also implies that it's white middle-class. And a lot of white, middle-class people who go to the theatre probably don't listen to a lot of hip hop. They might be familiar with the Bible, but they don't necessarily listen to hip hop. And a lot of people who listen to hip hop, who may not be white middle-class, may not be so interested in the Bible; it might not be anything they can relate to because it's ancient and not modern."

"So we thought it would be kind of cool to just kind of throw everything on its head," Saibil continues, "and tell a Bible story in a modern way, to use hip hop in the medium of theatre, which is something that might have confused everyone."

Job description

For the benefit of those of who skipped Sunday school last week, here's the story of Job in a nutshell. Job is a wealthy young man who loves that sweet, sweet God. Everything is going great until the Devil shows up one day and mentions to God that Job's love for Him is only superficial—that if God would let the Devil ruin Job's life by taking away his family and his worldly possessions, Job would forsake his love for the Lord. God, being a betting man, takes the Devil up on his wager. For a while, Job deals with his hardships, but eventually (and not surprisingly), he renounces God for inflicting so much suffering upon him.

In Saibil and Batalion's play, the

story remains the same, but certain updates were in order. "It's basically two characters, MC Cain and MC Abel, retelling the story of Job through tag-team rapping," says Saibil. "The story is set at a hip hop record label; God is the president of the label, Satan is the vice-president of finance, and Job Lowe is the general manager of the label. But the VP thinks that Job is only loyal to the company because of all the shares and vacation weeks and company cars that he has, and he makes a bet with the president to see if Job remains loyal even after losing all his perks."

[preview] theatre

The idea for the play was born from an old Montréal hip hop project called the Grafenberg All-Stars—named after Dr. Grafenberg, the man who discovered the G-spot—that involved Saibil, Batalion and DJ Paul Bercovitch. "We used to play gigs at bars and house parties," says Saibil. "The idea was to rap about things that people don't normally rap about. We had songs about epistemology, eroticism, cooking chicken—stuff that rappers usually avoid. And it was very successful, people really responded well to it and we had a great time with it. So when we were kicking ideas around for a new play... we started talking about a hip hop musical. So we just went for it."

Old Testament, Best New Play

So far, the response to the play has been equally positive; *Job* has garnered sparkling reviews in every city it's played in—even managing to pick up an award along the way. "We've played in four cities so far—Montréal, Toronto, Ottawa, Winnipeg—and we've had the best response to any other production we've done so far," says Saibil. "We also just won an award for Best New Play from the Montréal Critics' Circle, so it's been a good response and exactly the kind that we were hoping for."

While it's all well and good to turn a few genres on their ear, rest assured that Saibil feels this play is more than just an interesting experiment. "We set out to write something poignant about the suffering of innocent people," he says. "[The play] is meant to resonate with our time right now—cutbacks, downsizing, all these [powerful people] that do things like that to suit themselves and their financial needs without paying attention to how they're affecting people."

"But the play also attempts to raise issues of religion and belief in God," he continues, "whether or not the story of Job says that you should believe in God because he

has reasons for everything he does and he has a master plan, or if the story just shows that God's an idiot, making stupid bets with the Devil to prove things that he shouldn't have to prove. It's a stance that some would say is controversial or even offensive towards religion, and that's the argument that MC Cain and MC Abel are having."

Dancin' Homer

Beyond acting as an allegory for the ills of our society and questioning the benevolence of God, the play is also an attempt to bring hip hop back to its roots—in ancient Greece. "We're also trying to revise verse drama," Saibil says. "I mean, back in the day—Homer's *Odyssey* is rap, that's what rap is. Hip hop goes back to people in ancient Greece, standing on the corner and rhyming as poets, freestyling, telling stories as they rhyme. And that's what Homer's *Odyssey* is; it's him telling a long epic story that he didn't write, but he's just telling it in a really cool way. And so rapping and MCing, freestyling and verse storytelling is an artform that has existed for thousands of years. But nowadays, it really lives on in the form of hip hop."

Hip hop may live on, but in Saibil's opinion, the storytelling element has been pushed aside for catchy beats and smooth flow. "Unfortunately, a lot of hip hop is not actually interesting storytelling," he laments. "Sometimes it flows well and rhymes interestingly, but the content is very repetitive. Rappers are always rapping about how good at rapping they are, or guns and women, and that's why a lot of people don't like it. That's why a lot of hip hop is stagnating. And Eli and I thought that was a shame—that's why we set out to do that group, the Grafenberg All-Stars, in the first place, to prove that once you get into the groove of rhyming, you can tell lots of different kinds of stories in different ways. So even though it's ambitious, part of what the play tries to do is make it okay to be rhyming onstage again, the way it was okay so long ago."

Saibil is interested in seeing how *Job*'s unique mélange of genres and styles will play with the Edmonton crowds. "It could be enjoyed by many different demographics," he says, "so it'll depend on the publicity we end up getting; it all depends on who we reach. It could be a play and playgoers could come and enjoy it. It could also be a hip hop musical and people who enjoy hip hop could come as well. We've had different experiences in different cities, so we'll see what happens." ☐

Job: The Hip Hop Musical
Azimuth Theatre (11315-106 Ave) ♣
To Oct 20 • 454-0583

The China syndrome

Peter Mah's panels fuse Eastern and Western traditions

By AGNIESZKA MATEJKO

Despite the fact that Chinese-Canadians have been an integral part of Canadian society for 144 years (the first immigrants arrived at the beginning of the Fraser River Gold rush in 1858), and despite our country's avid interest in Chinese culture (from herbal medicine, acupuncture and the martial arts to Chinese food), a wide cultural gulf still separates the average Canadian from the recent Chinese immigrant, and our country's taste for all things Oriental has often failed to translate into a warm welcome for Chinese newcomers. "I feel invisible," one of my first-year fine arts

students once told me in her strong Cantonese accent, an accent that failed to hide the ache in her voice.

Only a few unique individuals are able to bridge this gap—people like U of A professor Peter Mah, whose exhibition *Facing West* manages, almost magically, to blend Chinese character with a Western sensibility. "Your work does not look at all Western," I



comment. "It's not typical Chinese painting either," he responds with a laugh. His voice still bears a trace of a Chinese accent, but the tone has a thoroughly Canadian ease and directness. "I don't seek to imitate tradition from the West or the East; I am more interested in creating something that hasn't been done."

At first glance, Mah's rice paper panels fail to deviate from traditional

Chinese ink brush paintings. But look again! Within a few strokes, the dynamic rhythm of Mah's brush depicts a life-sized figure that virtually leaps off the paper. These paintings not only convey Western sensibilities, but they also almost define them. "You don't find Chinese painting with such ferocity," Mah says. "Chinese painting is more gentle, not as aggressive in intensity or image. The mainstream of Chinese academic practice stresses the landscape, birds, insects, flowers. Nobody knows who painted [figurative Buddhist paintings], but nature art is signed. Only nature painting, poetry and calligraphy are accepted as the mainstream of art." This attitude, Mah says, has reduced figure painting to a kind of craft in the eyes of many Chinese.

Since many of Mah's images are highly abstract, it is with a certain shock that you realize the gestural lines in the apparently traditional Chinese



image are in fact dynamic figures. "I try to find the line that triggers the energy and rhythm in drawing of the posture of the figure," Mah explains. "Each posture has a certain rhythm, like music, like playing the piano." The raw energy of their movement relates strongly to the Western emphasis on man as the measure of all things. Chinese artists usually portray the figure as dissolved within a landscape—man as one small part of nature. Mah's vibrant figures set against the backdrop of Chinese traditions create an eerie tension that is resolved by the sheer beauty of his lines.

It is a great wall!

"Circumstances put me in a unique position," says Mah, explaining the mix of cultural influences within his work. He arrived in Canada at the age of 11. By the time he got to high school, he says, "I wanted nothing more to do with the Chinese community and my original upbringing." He laughs. "No more egg rolls no more chop suey!" He studied traditional European art at the Ontario

College of Art, traditions he would emulate for decades. Four years ago Mah was invited as a visiting artist to paint the Great Wall of China. "We Chinese people are judged by that monument," he says. Nevertheless, that assignment became the turning point in his career and the beginning of the *Facing West* series of drawings. "I realized the great value that my personal background can contribute to my art," Mah explains. "I utilized its full advantage rather than discount it."

Mah attributes many political problems in the world to a lack of understanding between cultures. "It's when fireworks start," he says. "It is the role of artists to bring people together through their art. People grow in understanding by learning something about each other's art." Diminishing the gap of understanding between the East and the West is a daunting task for an artist, but one that Mah's paintings live up to. ☐

Facing West

By Peter Mah • Telus Centre Gallery (U of A) • To Oct 30

Theatre Notes

Continued from page 48

it's a memorably spooky sight. (It certainly tops anything in *Red Dragon*!) That mood of wonder is sustained by the ingenious set and puppet design—from the tiny child's body Shannon Anderson attaches to her head to play Abigail, to the goggle eye that glares from the skull of the pirate captain to the moment where the entire set magically transforms into the face of an enormous shark, *The Tooth Fairy* provides a seemingly endless supply of visual delights.

The Tooth Fairy pays its young audiences the compliment of never once talking down to them. And any lingering doubts adults may have about attending a show about the Tooth Fairy will be put to rest by the pre-show music—hey, can any kiddie play where you get to hear selections from Tom Waits's *The Black Rider* or Lotte Lenya singing "Pirate Jenny" be all bad?

Another brick in de Waal

Erik de Waal in Cabaret • Catalyst Theatre • Tue-Sat, Oct 15-19 • pre-VUE Erik de Waal has earned himself a devoted Fringe Festival fanbase over the last five or six summers thanks to shows like *Ubulolo*, *Thandweni* (Where the Ghosts Scream) and *Blue Is the Water*, atmospheric monologues in which de Waal's rich, theatrical voice gave new life to stories adapted from South African legends and folktales. But de Waal's roots as a performer are actually in cabaret, and he'll be showing that side of his performing personality to

Edmonton audiences for the first time.

"The show goes back to the classical roots of cabaret," says de Waal, "as a forum for satire and social commentary, where every song means something and makes a point, and where the performer is someone who's willing to put his finger on society's sore points." Cabaret has always thrived in times of social oppression, says de Waal—his native South Africa, for instance, is home to a thriving cabaret scene, although the material has become less overtly political since the end of apartheid—and de Waal will be performing several songs during his show that have chafed the hides of various powerful figures over the years. Three numbers, for instance, were banned by Hitler in the '30s, including "Masculine Feminine," a playful tweaking of gender roles, and Cole Porter's naughty "The Physician." (Adolf apparently found lyrics like "He did a double hurdle when I shook my pelvic girdle" a little too risqué for his tastes.) "Of course," says de Waal, "now the fuss just seems silly." De Waal will be accompanied by 11 O'Clock Songs pianist Liz Han.

"When I decided to do the show in Edmonton," de Waal says, "I was frantically looking around for pianists, and Liz's name always came up. And she was ideal—she's classically trained, but she's willing to play with the songs and work freely with the music." It's an appropriate approach to cabaret—which, after all, de Waal says, is all about shaking up the standard way of doing things. "The essence of cabaret is making people think, to make people realize that the comfortable opinion is not the only valid opinion." ☐

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ART GALLERIES

Also see What's Happening
Downtown on page 53.

AGNES BUGERA GALLERY INC. 12310 Jasper Ave., 482-2854. *BIRD-CALL*: Colourful abstract acrylic paintings by Sheila Norgate. Until Oct. 11. *INTERIORS*: Oils by Lorenzo Dupuis. Oct. 12-25.

BEARCLAW GALLERY 10403-124 St., 482-1204. New works, acrylic on canvas by Aaron Paquette. Oct. 19-31.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Ave., 482-2854. *WOMEN'S TEARS, WOMEN'S FEARS*: Expressionist paintings by Patricia Laing. Until Nov. 30.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. *FALL SHOW 2002*: New works by gallery artists and new acquisitions exhibition. Until Oct. 11.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. *BEING THERE*: Recent landscape paintings by Kate More. Until Oct. 19.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon. Teresa Halkow, graduating student exhibition. Oct. 15-23.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. *WATERGARDEN*: Tomoyo Ihaya, master of fine arts in printmaking. Oct. 15-26. Opening reception THU, Oct. 17, 7-10pm. *RECENT WORKS ON PAPER*: Jessica Macdonald, master of fine arts in drawing. Oct. 15-26. Opening reception THU, Oct. 17, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (inukshuk, hunters, walrus) by Tivi Ilistuk. Wood carvings by T. Kettle. West Coast Indian gold and silver jewellery by Pat Dixon.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. *GYPSY MESSENGER*: Photographs by Sima Khorrami. Until Oct. 31.

FRONT GALLERY 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. *GARDENS AND GODDESSES*: Mixed media and fibre art exhibition featuring Linda McBain Cuyler, Susan Seright. Until Oct. 12.

ing Linda McBain Cuyler, Susan Seright. Until Oct. 12.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. *1+2*: Plastic bio-morphic pieces made from different arrangements of the same basic modular elements by Simon Black. Until Oct. 19. *FRONT ROOM*: *PEEP SHOW*: Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. *PINHEADS*: Heads covered in pins and beads by Doreen Dubriel. Until Oct. 19.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Art works by Mary Pemberton. Until Oct. 31.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. The Edmonton Art Club presents its annual fall show. Opening reception, SAT, Oct. 19, 10am-5pm. Artists in attendance SAT, Oct. 19, 1pm. Oct. 19-Nov. 2. *11817-80 St.* Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Myrna Wilkinson, Vija Finvers, prints by Wendy Risdale. Pastels by Audrey Pfannmuller. Until Nov. 2.

KAMINA GALLERY AND FRAMES 5718-104 St., 944-9497. New watercolours by Willie Wong. Fabric art by Mary Anne Kilgarnon. Acrylic paintings by Kee T. Wong. Poster art by various artists. Student show starts Oct. 25.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. *KALAMKARI: INDIA BY DESIGN*: Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. *Also on display outside the Gallery*: *SACRED PLACES AROUND THE WORLD*: Platinum prints by Dr. Allan W. King.

MOUNTAIN FOODS CAFÉ - JASPER 606 Connaught Drive, across from the Via Station (Jasper). *KUNST AUSSTELLUNG EXHIBITION WALL*: Clay shields and round objects by potter Theresa Gagne. Until Oct. 24.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *PULSE*: Northern Alberta drawing exhibition show curated by Les Graff and Jim Davies. Until Nov. 2.

REMEDY CAFÉ 8631-109 St. *THE SPOOKY SHOW*: An art exhibit based on the bizarre. Until Oct. 31.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm.

•**INCREDIBLE ADVENTURES**: Works by Francine Gravel. Until Oct. 22.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

TELUS CENTRE Main Floor, 87 Ave., 111 St., 492-3034. Open Mon-Fri 8:30am-4:30pm. Works by Peter Mah. Until Oct. 23.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. *MOSTLY MINIATURES*: Works by Myles MacDonald. Until Oct. 29. Opening reception SAT, Oct. 12, 12-5pm.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. *THE SASKATCHEWAN ROAD MAP SERIES*: Featuring colourful neo-constructions of Calgary-based artist Ron Kostyniuk. Until Oct. 31.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5:30pm. *COLOUR STILL LIVES*: Solo exhibition of new paintings by David Cantine. Until Oct. 15.

WALTERDALE PLAYHOUSE 10322-83 Ave., 439-2845. *ART IN THE LOBBY*: Works by Loraine Ure. Running in conjunction with *Rope*. Oct. 10-12, 7pm.

DANCE

DANCE ALBERTA 11205-107 Ave., 428-7808. *SUN 20* (2-5pm): Opening celebration. TIX \$25 @ Dance Alberta.

THEATRE

Also see What's Happening
Downtown on page 53.

AU CIEL, AU CIEL, AU CIEL! La Cité francophone, 8627-91 St., 466-1066. Presented by L'Unité Théâtre. Musical by France Levasseur-Ouimet in collaboration with Marie-Josée Ouirnet and Robert Walsh. Victor Vaillant, a man who was married seven times, has to decide who he'll spend eternity with when he gets to heaven. Oct. 10-13, 8pm. Matinee SUN, Oct. 13, 2pm.

THE BEGINNING OF AUGUST Varscona Theatre, 10329-83 Ave., 434-5564. Presented by Shadow Theatre. Comedy. After the abrupt departure of his wife, Jackie is left to care for their newborn daughter. He discovers that he must adapt his life for the sake of his child. Oct. 10-27.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

ERIK DE WAAL IN CABARET Catalyst Theatre, 8529-103 St., 420-1757. Songs of Brel, Weill, Piaf and others with Liz Han. TIX \$16.50. \$13.50 student/senior @ TIX on the Square, @ door. Oct. 15-19, 8pm.

EXCAVATIONS The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Stickland. World premiere. Music by Roger Admiral. A paleontologist, a landowner, a defrocked minister and his sister are linked through the discovery and excavation of a T-Rex dinosaur. Until Oct. 20. Tue-Sat 8pm; Sun matinees 2pm. Sun, Oct. 20 performance at 8pm (no matinee).

THE GREAT ELECTRICAL REVOLUTION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan, 1937 during the Depression. The Gallaghers have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Until Nov. 3.

HAPPY DAZE Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. Until Nov. 3.

JOB Azimuth Theatre Space, 11315-106 Ave., 454-0583. Presented by Azimuth Theatre. A Biblical hip-hop musical. Oct. 10-20.

ROCKMORE HIGH-CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four "R's": readin', ritin', rock 'n' roll. Until Nov. 2. TIX \$43.95 Sun, Wed, Thu; \$49.95 Fri, Sat. \$20 children under 12. Children under 2 years free.

ROPE Walterdale Playhouse, 10322-83 Ave., 439-2845. By Patrick Hamilton. Two friends murder a fellow college student and hide his body in a wooden chest. Until Oct. 12. TIX @ TicketMaster.

SORORITY VIXENS La Cité francophone, 8527-91 St., 420-1757. Musical. Presented by Kompany! Dance and musical theatre. Book by Ron Schuster. Music and Lyrics by Randy Mueller. A grade "B" trip to college days in the '60s with the nastiest girls group you've ever seen. Oct. 17-27. Tue-Sat 8pm; Sun matinee 2pm. TIX \$16 adult, \$14 student/senior @ TIX on the Square.

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI \$5.

TALES FROM THE CALABASH Catalyst Theatre, 8529-103 St., 491-0626. Presented by YAP (youth and puppet) Theatre Productions (Cape Town, South Africa). A story-telling/puppet production for young audiences, performed by Erik de Waal. Incorporates traditional stories from the Khoisan, Zulu and Tswana cultures as well as a tale from de Waal's recording *Ighawe and the Lion*. Oct. 19, 2pm. TIX \$10 adult, \$5 child @ door.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

THE TOOTH FAIRY Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 448-9000. Presented by The Old Trout Puppet Workshop, Fringe Theatre Adventures. Songs by David Rhymmer. Abigail has perfect teeth. She lives in an Eden ruled by her grandfather, never knowing the pain of loss. Spurred by a monstrous secret, grandfather is plagued by madness and wages a cosmic battle against the Tooth Fairy. Until Oct. 13. TIX \$16.05 adult, \$12.84 student/senior, \$10.70 children 12 and under.

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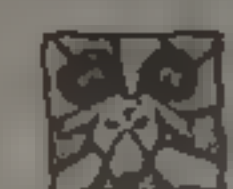
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Astro*mat Horoscope

By MATT SHORT



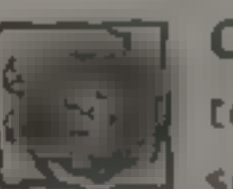
ARIES (Mar 20-Apr 19): Although many obstacles have recently disappeared, your combative energies could get you into trouble this week at the workplace, especially with authority figures and the signs Capricorn and Aquarius. Blockages, endings and heavier workloads are all forecast around October 15. I know you've been feeling frustrated, as though you've lost your direction. Don't let these temporary energies effect your health negatively—specifically digestion problems. It could be hard for you to see your way out of a daily routine and you may have problems absorbing new information or ideas. Keep your reputation in mind.



TAURUS (Apr 20-May 19): Situations are at a standstill for you, as your planetary ruler, Venus, maintains the same degree of Scorpio for the entire week. You could become very preoccupied about relationships, business matters, shared finances and, of course, sex. Let's face it: you're horny. Signs point to overspending and delayed good fortune. Something needs to change in your relationships, so turn your focus inward and get in touch with your spiritual side. Be cautious of overindulgence. You don't want to put yourself in a sticky situation during this vulnerable time. Psychic sensitivities in close relationships are also seen. Sagittarius or Pisces may be involved.



GEMINI (May 21-June 20): Hang in there. I know this week has already been tough, especially if you were born close to June 21. Problems with parental and authority figures are shown around October 10, or maybe bad decisions and heavy responsibilities will occupy this time. Planetary influences will be improving by the night of October 11 when your ruler, Mercury, finally moves into a more harmonious position. Over the weekend, your focus will turn to love relationships, beautification and creative pursuits and, knowing you, possibly some type of writing or talent using your hands. It will become easier for you to express yourself generally. Love affairs and recreational activities are seen with younger people in your neighbourhood with the signs Virgo, Aries or Scorpio. Children could also apply.



CANCER (June 21-July 22): Planetary vibrations have been difficult, but if you try to maintain a positive outlook until the end of the week, situations will go more smoothly. Your biggest challenge will occur on October 11, when there will be blockages in relationships, possible depression, overwork and problems regarding the stomach, bones or skin. Emotional conditions will greatly improve over the weekend, as you find more time to spend with that special someone or catch up with artistic endeavours. Your best day for love and romance is October 12, especially with Taurus or Libra. Prepare for the unexpected on Monday morning. Friends, machinery or the sign Aquarius could play a part.



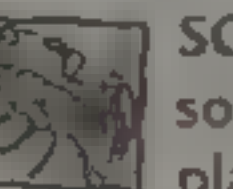
LEO (July 23-Aug 22): As your ruler, the Sun, moves through the sign of Libra, love affairs and one-on-one communications will be highlighted. Romantic themes may become part of your daily life and could possibly inspire creative pursuits. This is a very spiritual time for your sign, so be careful not to go against your own personal values regarding sexual morality. A Taurus or Libra could very well tempt you. If you were born within a day of August 6, good fortune, travel and places of worship will be featured, possibly involving Sagittarius or Pisces. Don't overpay for real estate or domestic goods.



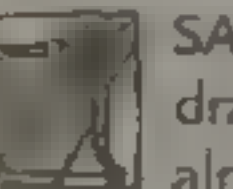
VIRGO (Aug 23-Sept 22): This week is going to be a challenge, especially around October 11, but you will have enough energy to handle anything. Do not make a bad career decision around this time. Signs point to difficulties regarding overwork or career stagnation, possibly involving your boss, parental figures or the sign Capricorn. These situations are only temporary. By October 12, planetary conditions will drastically improve, highlighting close relationships, personal values and income sources. Your instincts may draw you toward financial decisions, but wait another week before you act. Let go of unresolved anger or it could affect your health.



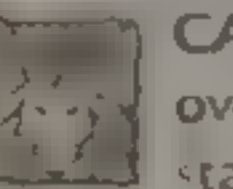
LIBRA (Sept 23-Oct 22): You're stuck in the sexy role. Your planetary ruler, Venus, is loitering in the suggestive sign of Scorpio. Your intuition is strong as you move using only your instincts. It would be easy for you to obsess over sex, lovers and financial situations at this time. As you spot opportunities involving other people's money, this is the time to apply for grants and scholarships. Inheritance is another possibility that would help you change your daily life, although transformation of income and daily routine is likely anyway. The signs Scorpio, Cancer and Aries could play a part.



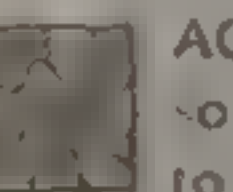
SCORPIO (Oct 23-Nov 21): Planetary conditions just keep getting better for you, so be ready to take advantage of a good opportunity, especially regarding foreign places and higher learning. Venus has dropped by for a lengthy and intimate visit with your sign, bringing added charm, good looks, love and financial opportunities, particularly if you were born within a day of November 8. Your resources are expanding as you command power over your personal or combined incomes. Increases in salary and scholarships are seen as well. The signs Taurus, Libra and Sagittarius could be involved.



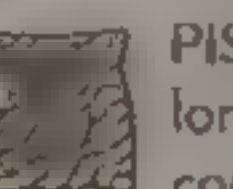
SAGITTARIUS (Nov 22-Dec 21): And you thought you'd already been through some drastic changes! Hang on—there are plenty more to come. Luckily, you'll adapt to them almost effortlessly. Your sexual side will be enhanced, to put it mildly, especially involving plentiful love affairs with Scorpio and Aries. Core changes are taking place, as religious beliefs are transformed, expanded or deepened. Intuitions are strong at this time, so if you find yourself in doubt, trust your instincts. Scholarships, grants or inheritances could be just within your grasp.



CAPRICORN (Dec 22-Jan 20): Some of the chaos has died down, but the storm isn't over for you yet. Bad decisions concerning your career, general miscommunication or stagnation in the workplace are indicated around October 11. Problems may arise from schools, neighbourhoods, siblings and the signs Virgo and Gemini. The weekend could provide some relief, but as Monday morning approaches, you could feel increasingly frustrated. Working against yourself by getting angry is likely, so don't throw a fit that you will regret or accidentally hurt yourself in the process. An Aries or Scorpio could be involved.



AQUARIUS (Jan 21-Feb 18): Your sign continues to enjoy added access to power sources and personal transformation. Your planetary ruler, Uranus, beckons you to internalize your power this week. Focusing inward will bear fruit with greater ease. However, if you try to control your exterior circumstances you could be met with anger and opposition, especially at the workplace with the signs Aries or Scorpio on October 11 and 15. Use your increased sexual desires to help realize your greatest hopes and dreams, but be aware that even those may be experiencing alterations.



PISCES (Feb 19-Mar 19): When it comes to recently attempted changes, you've taken the long way around. But planetary forces are shifting as your secondary ruler, Jupiter, makes contact with transformational Pluto. These vibrations are providing a gateway, making any new changes increasingly effortless. Career advancement and possibilities of an inheritance are also shown. Good health and healing are part of your health forecast, and remember that sex can be a spiritual experience as well as very good exercise. The signs Scorpio and Aries could apply.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm) until Dec. 24. SUN 13-MON 14 (1-4pm): Nature's Thanksgiving. SUN 20, 27: Animal Spooks.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 13 (1-4pm): Basic breads. SUN 20 (1-4pm): Autumn crafts.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •ST. ALBERT: THIS IS OUR STORY: Permanent exhibition. •CRY OF THE LOON: Until Nov. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. SUN 20 (1-4pm): Pumpkin Sunday. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

ODYSSSEUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent exhibit. •THE BIRD GALLERY: Mounted birds. Permanent exhibit. •A TO Z AT THE MUSEUM: Every SAT (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. •EDMONTON FILM SOCIETY: Museum Theatre, 439-5285. MON 21 (8pm): A New Leaf. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am; 1:30pm): Pre-school storytime, 3-5 yrs. Until Oct. 17. SAT 19 (2pm): Saturday theatre. All ages.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Drop-in. Until Oct. 24. •Every WED (10:15am): Time for tots, 2-3 yrs. Until Oct. 30. Pre-register. SAT 19 (10am): Chrysalis 2002: Lorna Bennett.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every TUE (10:15am; 2pm): Pre-school fun time, 3-5 yrs. Until Oct. 29. Pre-register. •Every THU (10:15am): Totally twos, 2+ yrs. Until Oct. 31. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every WED (10:15am): Baby laptime, 1-2 yrs. Until Oct. 23. Pre-register. •Every TUE (10:15am; 2:15pm): Storytime at the library, 3-5 yrs. Pre-register. Until Oct. 22. THU 10 (2pm): Chrysalis 2002: Nadine Mackenzie. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (10:15 am): Baby

laptime, 1-2 yrs. Pre-register. •Every WED (1:15 pm): Pre-school storytime for 3-year-olds. Oct. 16-Nov. 13. •Every WED (2:15pm): Pre-school storytime, 4-5 yrs. Oct. 16-Nov. 13. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE (10am): Time for twos, 2-3 yrs. Until Oct. 22. Pre-register. •Every WED (10am): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. •Every THU (7pm): Family storytime, 3+ yrs. Until Oct. 24. Drop-in. SAT 12 (2pm): Silly Saturdays: Stories and crafts, 5-12 yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every THU (7pm): Stories at seven. Until Oct. 30. Drop-in. SAT 19 (10am): Junior Stamp Club: Autumn leaves.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 15. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 16. •Every WED (10:15am): Time for twos. Pre-register. Until Oct. 16. •Every THU (1-2 yrs): Baby laptime. Pre-register. Until Oct. 17. THU 10 (1pm): Budge Wilson reads from her books. SAT 12: Silly Saturdays: Turkey tails, 5-12 yrs. Drop-in. SAT 19: Silly Saturdays: Yuck! That's gross!

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos, 2-3 yrs. Until Oct. 22. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. Until Oct. 23. •Every THU (7pm): Pyjama storytime. Until Oct. 24.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 12 (1-4pm): Art-Ventures: Silly still life. TUE 15, 22, 29 or THU 17, 24, 31 (1:30-2:30pm): Parent and Pre-schooler program: Myths and legends. SAT 19: Fabric freehand.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Dec. 10. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. •Every THU (10:15am): Baby laptime, 6-12 months. Until Oct. 31. Pre-register. •Every FRI (10:15am): Time for twos, 2-3 yrs. Until Nov. 1. Pre-register. •Every THU (7:15pm): Family storytime, 3+ yrs. Until Dec. 12. Drop-in. SAT 12 (2:15pm): Silly Saturdays, 5-12 yrs.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. •Every TUE (10:15am): Baby laptime, 12-24 months. Until Oct. 22. Pre-register. TUE 15 (2pm): Chrysalis 2002: Shirlee Smith Matheson, 10-15 yrs. Pre-register. SAT 19 (2pm): Feathered friends. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (2pm): Storytime, 3-5 yrs. Until Oct. 22. Pre-register. •Every FRI (10:30am): Time for twos, 2-3 yrs. Until Nov. 1.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open 9:30am-4pm weekdays; 9:30am-6pm weekends, 10am-5pm. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17) /senior, \$19 family. Until Oct. 14.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St. 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register. Until Oct. 15. •Every WED (10am): Baby laptime, 1-2 yrs. Until Oct. 16. •Every TUE (2:15pm); FRI (10:15am): Drop-in family storytime. Until Dec. 6. •Every THU (10:15am): Pre-school story and craft time. Until Oct. 17.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every MON (2:30pm); WED (11am): Storytime. Until Oct. 28. •Every TUE, THU (10:15am): Baby laptime. Until Oct. 31. •Every TUE, THU (11:15am): Time for twos. Until Oct. 31. •Every WED (10:15am): I am three. Until Oct. 30. Pre-register.

LECTURES/MEETINGS

ASCENDANT BOOKS LTD 10310-124 St., 452-5372, 452-4924. WED 16 (7-9pm): Essential Feng Shui for powerful results. Presented by Nicole Marshall. \$18. THU 17 (7-9:30pm): Pendulum Dowsing Level 1. Presented by Brenda Walsh. \$20.

ECO-SOLAR HOME Various locations, 604-4335. SAT 19 (12-4pm): Part of Energy Awareness Week. Free tour of homes and buildings that display practical examples of

sustainability.

GADEN SAMTEN LING CENTRE 11403 101 St., 452-8582, 418-8340. FRI 11 (7pm): Vajrasattva. SAT 12 (7pm): Palden Lhamo. SUN 13 (2pm): Medicine Buddha (healing Buddha).

KNOX METROPOLITAN UNITED CHURCH 8307-109 St., 471-3034. THU 17 (7-9pm): Young adults multiple sclerosis support group.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. MON 21 (3pm): Open house.

VICTORY CENTRE 11203-70 St., 471-3034. SAT 19 (10am-noon): Teenme Group for teens who have a parent with MS.

WASKAHEGAN TRAIL ASSOCIATION •Bonnie Doon Mall, Recycle on the West side, 85 St., 85 Ave., 417-3254. SUN 13 (10am): Free guided hike. Approx. 11 km at Berg Stopover. Bring lunch and beverage. SUN 20 (10am): Free guided hike. Approx. 11 km at Kjoerlein Corner North. Bring lunch and beverage.

LITERARY

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. TUE 15 (8pm): Pig Poetry: Open stage w/book launch of John Chalmers' new book, *Highway 2 and Other Poems* and an open stage event with the Raving Poets Band. No cover.

GREENWOODS BOOKSHOPPE 7935-104 St. TUE 15 (7:30pm): Wayne Johnston, author of *Colony of Unrequited Dreams*. FRI 18 (7:30pm): Reading and signing with Guy Vanderhaeghe. Celebrating the publication of his novel *The Last Crossing*.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 17 (7pm): What do I read next?

ORLANDO BOOKS 10123 Whyte Ave., 432-7633 FRI 11 (7:30pm): Reading by Laura Lush, author of *Fault Line*, and Nancy Holmes, author of *The Art of Adultery*. Everyone welcome.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. MON 21 (6:30pm): Canadian Multiculturalism: *The Trick of It* with author Dr. Susan Minsos. Pre-register.

STEEPS THE URBAN TEAHOUSE 12411-Stony Plain Rd. SAT 19 (7pm): 124th Street Fiction Readings by: Wayne Arthurson, Allison Kydd, Barbara Curry Mulcaha, Andre Rodrigues and Kathie Sutherland. Free.

UNIVERSITY OF ALBERTA TORY BUILDING, Department of Political Science, Rm 10-4, Department of Political Science. TUE 15 (3:30pm): Book launch: Professor Stephen Clarkson's new book, *Uncle Sam and Us: Globalization, Neoconservatism, and the Canadian State*

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St. 496-1822. THU 17 (7:30pm): Fiction book group.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. THU 17 (7pm): A body in the library. Pre-register.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. •Every THU: Amateur nite followed by the headliner. THU 10-SAT 12: Comedian Don Tjernagel and special guests. THU 17-SAT 19: Comedian Marty Hanenberg.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

JUBILEE AUDITORIUM 451-8000. SAT 19 (7pm): Just For Laughs Comedy Tour 2002 TIX @ TicketMaster.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. (12-1pm): on the following dates during the 2002/2003 school terms: Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17. On SAT, Nov. 16 AGAPE will be hosting a free one-day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

SEE NEXT PAGE

EVENTS WEEKLY

Continued from previous page

DIGNITY EDMONTON 482-6845. Support community for lesbian Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos. Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters—A spiritual

community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

DELTA EDMONTON SOUTH HOTEL 4404 Calgary Tr. N., 431-3723. FRI 4: Spirit of Giving: The Good Samaritan Society Annual Dinner and Silent Auction in support of programs for persons with developmental disabilities. TIX \$75.

EDMONTON GHOST TOURS Walterdale Playhouse, 10322-83 Ave., 469-3187. •Every MON-THU (7pm): Meet in front of the Rescuer Statue. Walk through Old Strathcona. Tour lasts for 1 hour. \$5 ea.

Until Oct. 31.

SAWMILL BANQUET AND CATERING CENTRE 453-6707. FRI 18: Dinner and auction. TIX \$75. Proceeds to Winnifred Stewart Association.

WORKSHOPS

ARTHRITIS SOCIETY Calder Seniors Drop-in Centre, 12963-120 St., 424-1740. •Every TUE (7-9pm): Arthritis self-management program class. Until Oct. 15.

BRADHA KUMARIS MEDITATION CENTRE 208-10132-105 St., 425-1050, www.bkwo.com. Meditation intro course through Raja Yoga. Free. Pre-register.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT 944-5453, 496-5942. Free group for men and women over 60 who are experiencing difficulties in their relationships with their adult children. Free. Until Nov. 7, 1:30-4pm.

GADEN SAMTEN LING CENTRE 11403-101 St., 452-8582, 418-8340. FRI 11 (7pm): Vajrasattva: (Bodhisattva of purification) empowerment. \$25 members per day/\$120 for all teaching dates. \$35 non-members per day/\$150 for all teaching dates. Pre-register. SAT 12 (7pm): Palden Lhamo: (Dharma protector of the Tibetan people) empowerment. \$25 members, \$35 non-members. Pre-register. SUN 13 (2pm): Medicine Buddha: (Healing Buddha) empowerment. \$25 members, \$35 non-members. Pre-register.

GRANT MACLEAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4301. •Mixed media art. Oct. 24-Dec. 12. •Lightwaves 3D animation. Oct. 17-Dec. 5. •Introduction to the Internet. Oct. 19-20. •Adobe Illustrator workshop. Oct. 19-20. •Introduction to OS X. Oct. 26-27. •Macromedia Flash. Oct. 26-27.

HARCOURT HOUSE 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in Figurative Sculpture.

HOMESTEADER COMMUNITY LEAGUE FACILITIES 575 Hermitage Rd., 467-2180, AVP_ALBERTA@yahoo.ca. Transforming Alternatives—An Experiential Workshop. Presented by AVP

Canada-Alberta Branch (Alternatives to Violence Project). Oct. 18-20, Fri, Oct. 18, 6:30pm-Sun, Oct. 20 5pm. \$40 each. Pre-register.

SPIRITUAL LIVING CENTRE Whitemud Creek Community Building, 951 Ogilvie Blvd., 989-3752. FRI 18-SAT 19: Now Us Sing: Interactive choral workshop presented by Patty Shortreed. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. MON 7 (6:30pm): My scale tells lies—practical approaches to weight loss. Pre-register.

TOASTMASTERS •N'ORATORS TOASTMASTERS CLUB NE, 473-6636, 469-6183. •Every THU Speak and shine. •St. Paul's Church, 4005-115 Ave., 469-6183. •Every THU (7:15pm): Eight week speaking course starting Oct. 10.

UNIVERSITY OF ALBERTA Studio 27, 2-7A Fine Arts Building. MON 21 (5pm): Shri Uday Bhawalkar will demonstrate and explain Dhrupad, the hallowed classical genre of Hindustani Music associated with Temples and the Royal Courts. Free.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

THE ART OF DOWNTOWN

What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •H.A.W.T. GLASS: New glass by members of Hot Artists With a Thirst. Until Oct. 26. •THE DISCOVERY GALLERY •An exhibition of wood works by Doug Haslam. Until Oct.

ART AND DESIGN IN PUBLIC PLACES PROGRAM SE Corner of 109 St., Jasper Ave., 426-2122. Celebrate the Gateway Art Project artwork No. 23 (a three-story soundscape sculpture) designed by ID8 Design Group.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES. Until Nov. 3. •MAX STREICHER: SILENIUS. Until Nov. 17. •TAIGA CHIBA: ANCESTORS. Until Nov. 17. •EDMONTON CONTEMPORARY ARTISTS' SOCIETY 10TH ANNIVERSARY EXHIBITION. Until Nov. 17. •Film screening and lecture. *People of the Islands* with Minnie Aodla Freeman. THU, Oct. 17, 7pm. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring works by Barbara Ballachey, Scott Gregory and Akiko Taniguchi. Until Oct. 21.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •PLAYING POS-SUM: Exhibit by Milutin Gubash. Until Oct. 12. •MYOPIC 10: Featuring various artists. •PROJEX ROOM: PERIPHERAL VISIONS: Mixed media installation by Patricia DiMarcello. SAT 12 (8:30pm): The Boreal Electroacoustic Music Society (BEAMS) showcase. TIX \$5 member, \$7 non-member @ door.

LAZIA RESTAURANT AND BAR Edmonton City Centre West, 10200-102 St., 430-7937. THE BOREAL ABSTRACTS: Paintings by Cheryl Paige. Opening reception THU, Oct. 10, 7-11pm. Live entertainment by Obombal

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How

(Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. Solo exhibition of wall and floor-based works from the Tide series by Japanese print artist Koichi Kiyono. Oct. 17-Nov. 16. Opening reception, artist in attendance THU, Oct. 17, 8pm.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

STANLEY MILNER LIBRARY GALLERY 7 Sir Winston Churchill Sq., 492-3034. •BECOMING HUMAN: Ruby Golding, graduating student exhibition. Until Oct. 30.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

FESTIVAL PLACE Sherwood Park, 449-3378. SAT 12 (2pm): Al Simmons. TIX @ Festival Place box office. TicketMaster.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

LECTURES/MEETINGS

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 11 (6:45-8:30am): Casual Friday and brainstorm session. \$2. Everyone welcome. FRI 18 (6:45-8:30am): Speaker Cathy Fraser presents *Advantages to Your Business by Hiring a Worker With a Disability*. \$2. Everyone welcome.

SHAW CONFERENCE CENTRE 1-877-277-1240. THU 10: Dr. Caroline Myss on sacred contracts. Awakening your divine potential and navigating the meaning of your life potential.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., •Edmonton Community Network, Rm 616, 414-5656. TUE 15 (7pm): Web sites that keep them

coming back. Free. Pre-register.

•Centennial Room, 452-4661. THU 17: Concurrent disorders/dual diagnosis—understanding chronic mental illness and substance use disorders, treatments, and recovery.

LITERARY EVENTS

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-1888. THU 10 (10am-noon): Talkin Book Club. \$2 for refreshments.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

BUDDYS NITE CLUB 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. Djs Arrow Chaser, Jeffy Pop, Code Red.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip

w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy, FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

SECRETS BAR AND GRILL 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

WOODYS 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

SPECIAL EVENTS

CROWNE PLAZA CHATEAU LACOMBE HOTEL 10111 Bellamy Hill, 428-6611. FRI 18: Smarty Party Gala. Fundraiser to support Rainbows 14-week peer support program. Live entertainment with the Kit Kat Club, a children's production and auction and dinner. TIX \$125.

FAVA (FILM AND VIDEO ARTS SOCIETY OF ALBERTA) Metro Cinema and the Ortona Armoury, 420-1757. FAVA Vision 20/02. Oct. 16-20. TIX \$30 for pass @ TIX on the Square. Tickets for individual screenings @ door only.

WESTIN HOTEL 10135-100 St., 412-2736. SAT 12 (6:30pm): The Doughboy's 3rd Ball: Celebrate Nick Lees' 60th birthday. The Doughboys, The Loyal Edmonton Regiment Band, The Brothers, The Big Breakfast Boogie Band, Movements Afro, Caribbean Dance Ensemble. Fundraiser for the Salvation Army.

THEATRE

THE PAPER BAG PRINCESS' FAVOURITE STORIES Citadel, Rice Theatre, 9828-101A Ave., 425-1820.

KIDSPRAY (Plays for the Young (K-6) and the Young at Heart): Stories by Robert Munsch. Adapted by Kim McCaw. A fast-paced re-telling of five classic Robert Munsch stories. Three kids are stuck at school when a snowstorm hits. Bored, they take turns acting out their favourite Munsch stories to pass the time. Oct. 15-27.

SERVANT OF TWO MASTERS Citadel Theatre, Shocor Theatre, 9828-101A Ave., 425-1820, 420-1757. Based on the play by Carlo Goldoni. Adapted by Tom Wood. Set in a Klondike boomtown, 1898. Benny Panelli finds himself in deep trouble. All Benny wants is a chance to pursue his dream of opening his very own Italian Ristorante. Instead, he finds himself scrambling to serve two bosses at once and meddling in two rough-and-tumble romances. Until Oct. 13. TIX \$24-\$69. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

WORKSHOPS

DANCE MOSAIC LTD. 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Drop-in. Until Oct. 31. \$6/class. No pre-registration required.

FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA) Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 468-2796. Lawn-be-gone course. Presented by Chris Ford. Until Dec. 2.

STANLEY A. MILNER LIBRARY Edmonton Community Network, Rm 616, 414-5656. •Internet Courses: Learn about computer resources, e-mail, searching the Internet, web design, online investing and much more. Various dates. •Create or maintain a web site with html. Starts Oct. 16, 7-9pm. \$99 members, \$119 non-members. Pre-register. •WED 16 (1pm): First Steps On The Internet: A hands-on course introducing you to the common features of Internet Explorer, the tool that allows you to view and move through the World Wide Web. \$19 members, \$29 non-members (+gst). Pre-register. www.ecn.ab.ca/members/training.

For more information: www.edmontondowntown.com

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The Cdn. Multicultural Education Foundation requires 150 volunteers for our upcoming conference "Canada: Global Model for a Multicultural State". Call Lyn at (780) 488-8793 or conf_vol@telus.net for more info! na0808

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CONTEST RULES:

No person shall win more than once every sixty days.

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